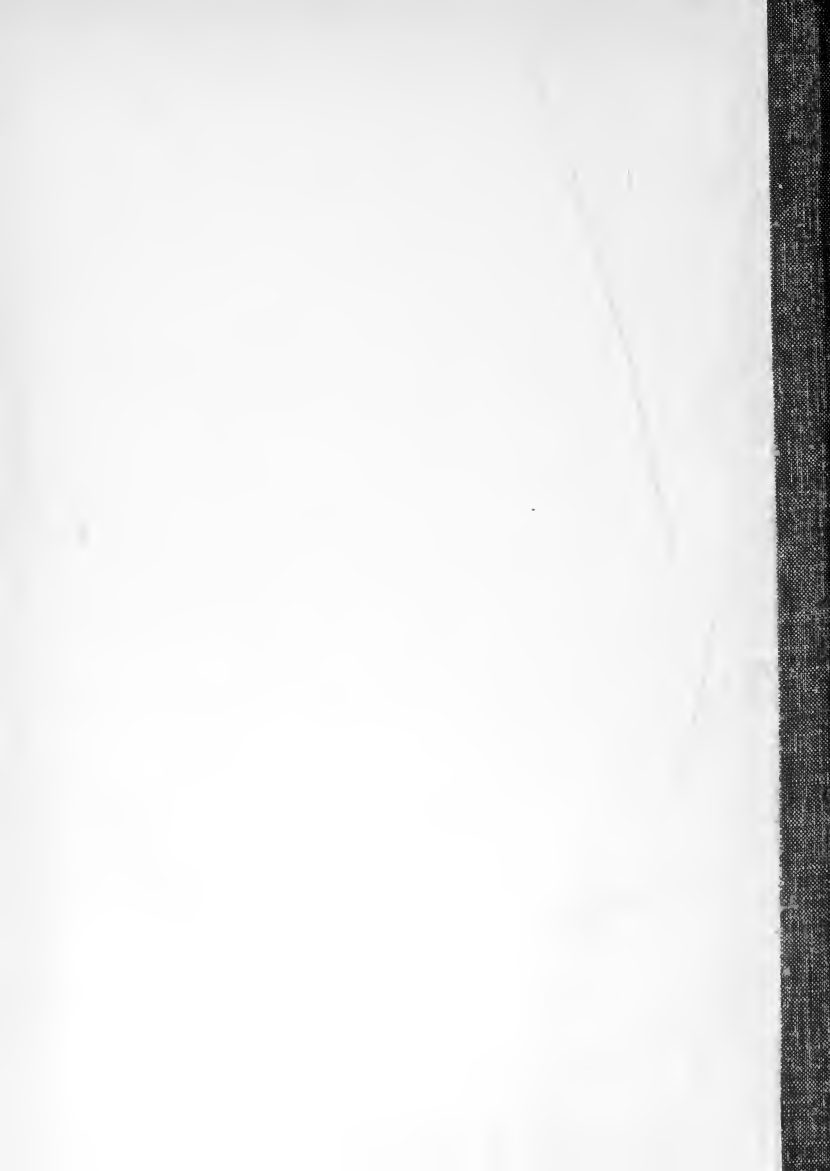


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THE STUDIO

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THE STUDIO

MR. FRANK BRANGWYN'S
LANDSCAPES AND STILL-
LIFE. BY SELWYN IMAGE

THE Editor of THE STUDIO has asked me to write the article which is to accompany these reproductions of Mr. Brangwyn's landscape and still-life work, and very gladly I have accepted the invitation. Very gladly, let me say, for two reasons: first of all, because I greatly admire Mr. Brangwyn's work; and, secondly, because for many years now Mr. Brangwyn has been a friend of mine.

To some readers, of course, this latter may appear a reason not for my writing, but for my desisting. A friend must be prejudiced, they will say; he will look at a man's work through rose-coloured spectacles; supposing there are sides of the work which are not admirable, these he will avoid or slide over. Even if he is competent to write at all, he is necessarily handicapped when it is a friend he is set to write about. He is certain both to be disingenuous, and to be over-lavish in his appreciation.

The criticism is natural, for there has been too good ground for it; yet assuredly it need not stagger a man. If you write about somebody simply because he is your friend, well, you had better think twice over it; if

you write about somebody because his performances appeal to you, it certainly does seem a refinement of squeamishness to pull yourself up and stop because you also happen to know and to like the performer. A man must indeed be a nerveless creature if, in such a case, he has not grit enough to be reasonably honest and to keep his head.



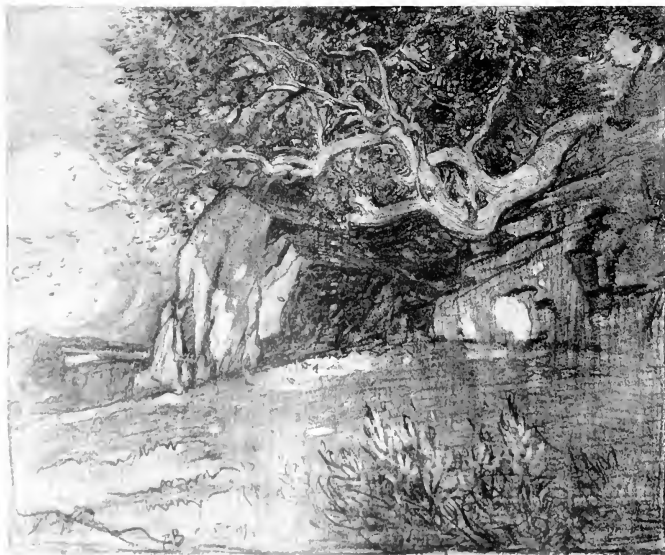
"THE VALLEY OF THE TIBER" FROM THE COLLECTION OF FRANK BRANGWYN
(In the foreground, the artist's studio is visible.)

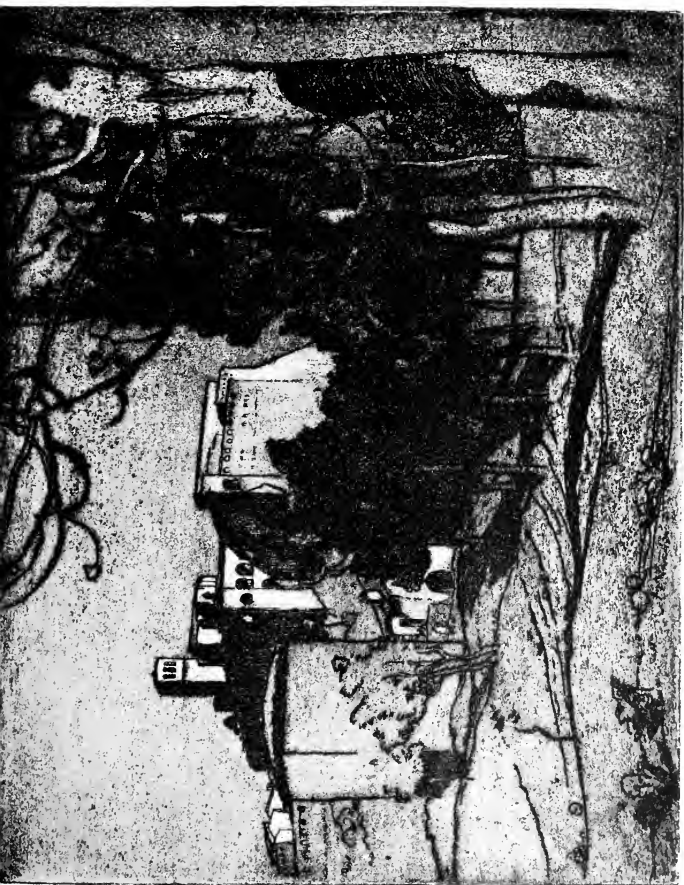
Frank Brangwyn's Landscapes and Still-Life

To have known an artist long, to have known him on more sides than his artistic side, to have been connected to him by more qualities than his artistic qualities, these are not necessarily in themselves disqualifications in a critic save in the eyes of a pseudo-critic.

It must be getting on for twenty years now since first I met Mr. Brangwyn in the studio of a mutual friend; and twenty years ago Mr. Brangwyn was a young lad. To-day he has risen to eminence, not only at home, but on the Continent; he has done work which has set him high alike in the estimation of the public and in that of his brother artists. In writing about him one is not parading some new talent, but one is paying tribute to a talent widely acknowledged and established. That this virile and original artist should have attained his admirable position is a matter for congratulation, but assuredly it is no matter for surprise to those of us who knew him as

a boy. I remember, in those early days, with what astonishment I used to watch him covering large canvases with bold and deftly-painted designs, drawn mostly from his intimate acquaintance with sea-faring and river life. His natural facility with the brush, his natural instinct for handling pigment, seemed to me in those days for a student the most remarkable I knew of. Do not let me be misunderstood. I am speaking of Mr. Brangwyn's natural instinct for laying on pigment with a brush, and I would set emphasis on the epithet "natural." If his studies and pictures in this boyish stage had many remarkable qualities to commend them, it would be preposterous to deny that they also had many faults. The natural instinct and facility I am insisting upon was itself responsible for at least some of these faults. It made him too little careful of drawing, too little careful of delicacy in handling, too little careful of purity in colour. But to be able to lay on oil colours as he, a





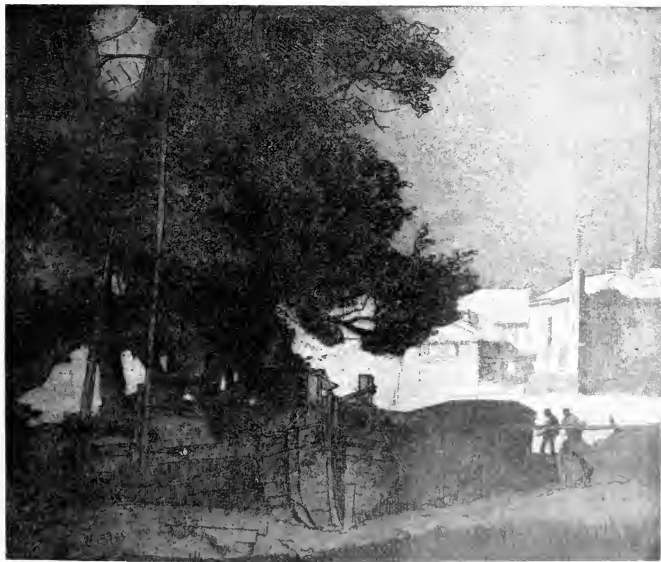
Frank Brangwyn's Landscapes and Still-Life

mere boy, laid them on, was to show a power many full-grown artists would have envied; and the point is that in Mr. Brangwyn this ability was by way of nature, for of direct teaching and assiduous training he had then practically nothing at all. At any rate, it was this abnormal gift in him that first attracted me personally to his work. It seemed to me at the time so unique that I could not doubt it would carry him through to great things by-and-by. He would settle down gradually to severer study. He would not let this facility of the brush content him and run away with him. His strong accompanying sense of designing in broad masses would more and more assert itself, and demand from him an austerer insistence upon form. As the design and the form grew, the colour too would grow purer and more brilliant. And so, beyond all question, it has come to pass. Of course one is always pleased, a little flattered too and established, to find time on one's side

realising one's anticipations. This must be my excuse—I hope my readers will allow it—for here setting down my reminiscence of Mr. Brangwyn's boyhood, and how he then appealed to me.

On a former occasion, I understand, an article has appeared in *THE STUDIO* dealing with Mr. Brangwyn's work and artistic position generally. The present article is concerned directly only with his landscape and still-life pieces. By these he is not most widely known to the public. Perhaps it is not too much to say that the artist himself hardly regards this side of his work as seriously as he regards his figure subjects. In some sense these landscapes and still-life studies are, to him, rather of the nature of by-play, of personal amusement in his more leisured moments, "parerga," as the Greeks would have called them—things beside the main stress of a man's efforts in life, thrown off by the way as some particular occasion entices him.

It is, however, but a commonplace to remark



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Frank Brangwyn's Landscapes and Still-Life

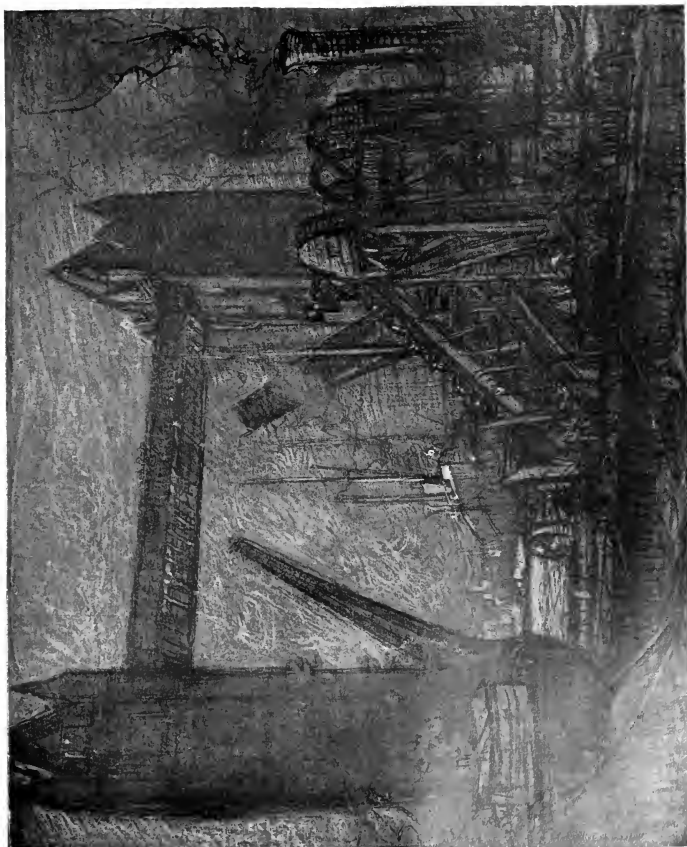
that "pareggi," or side-works of this description, are often of exceptional interest, having an intimacy about them that is peculiarly attractive. It is with art, that is to say, as it is with nature. The large, main, obviously important characteristics of a country do not exhaust it for us; and when these have become familiar, have impressed themselves upon us, it is more than possible that by happy accident we may come across some retired quarter of it where unsuspected delights lurk and capture our attention. These nooks and by-ways may undoubtedly gain something even from the mere fact of their retirement. They are not everybody's property who travels there; but, apart from this, they often contain certain beauties and surprises

of their own which are singularly attractive. This is so with nature. And instances will arise to every reader's mind in which something analogous occurs in the life and work of innumerable artists in every form of the arts. As Browning somewhere says, What would one not give to read a poem by Raphael, to see a painting by Dante! What a curious delight it is to come upon a man of real character doing something purely for his own satisfaction—not the thing expected of him, but a thing he has been moved to do at the moment for his own enjoyment, though it should bring no name or reward along with it!

For the purpose in hand let me here make another general remark, not, I think, irrelevant.

In every department of art there are many ways, it must be remembered, of producing admirable results—results as dissimilar from one another as have been the tastes and aims of the artists essaying them. Of this we have often to remind ourselves when criticising or looking at works which do not at once commend themselves to us; although, of course, in so many words no one questions the fact, except when he is very young, or is in a temper, or is anxious to set somebody by the ears. Let us take the art of painting still-life, or to limit ourselves yet closer the art of painting fruit and flowers. In the days of our forefathers it was van Huysum's fruit and flower pieces that were held up to superlative admiration; while in the days of Ruskin's ascendancy it was the fruit and flower pieces of our own countryman, William Hunt. Now, though these men's subjects were the same, it would be difficult to find two methods of observation and treatment more unlike. Both van Huysum and William Hunt are somewhat out of





THE
TOWER

BY FRANK L. BROWN

FRANK L. BROWN

Frank Brangwyn's Landscapes and Still-Life

favour with our contemporary critics and connoisseurs, though their day will come round again by-and-by, and perhaps it is already beginning to dawn. But William Hunt, especially, has been in our own time much under a cloud, so that our advanced and more subtle critics have seldom mentioned him, or have mentioned him only somewhat contemptuously. I am not saying that van Huysum and Hunt were equally fine artists, for this kind of comparison is at the moment irrelevant; but I do say that both of them in their own way produced fruit and flower pieces that were legitimate and fine performances in their particular line of art, and anyone, in judging them, who fails to recognise and to allow this must be either prejudiced or incompetent.

To come to our immediate subject. We are concerned at the moment with Mr. Brangwyn's still-life paintings, and these raise in one's mind the remembrance of van Huysum and William Hunt, merely because they deal in a masterly manner with

objects dealt with also by van Huysum and Hunt, but in a way totally dissimilar. And there is the interesting point. That is what a critic looking at Mr. Brangwyn's onions and melons and baskets, and the like, has to take count of, and to be thankful for, and to try to make his public appreciate. If he is a foolish or ill-equipped critic, coming across things so dissimilar, he is like to fall back upon either praising William Hunt, say, at the expense of Mr. Brangwyn, or upon praising Mr. Brangwyn at the expense of William Hunt. And at once he is out of court, not perhaps as an acute advocate, but as a serious judge. He amuses us, he may even incidentally instruct us, but to his conclusions we pay no heed, because, though dealing with a subject multifarious in its phenomena as life itself, of this diversity he shows himself, for all his acuteness, either heedless or ignorant.

I have already spoken of Mr. Brangwyn's sense and power of designing in broad masses—it was



Frank Brangwyn's Landscapes and Still-Life

as characteristic of him when he was a beginner as it is characteristic of him to-day. And undoubtedly it is this massive designing which gives its immediate distinction to his still-life—a branch of art in which other qualities than this are those we have been accustomed to, even in the best examples. As a result of it, Mr. Brangwyn's pictures of fruit, vegetables, and the like, are, in their way, as impressive as his pictures of more important subjects. Apart from the subject and its suggestiveness one would as lief have this artist's presentation of a heap of melons or a bundle of onions as his painting of a group of figures, even in some heroic or moving human incident. Nor in this fine treatment of these comparatively unimportant objects does he attain his impressiveness by any forced or undue means. Under proper artistic conditions he is as true to the obvious appearances of nature as a man can be. Any simple spectator, that is to say, would be as readily receptive of his onions and melons as of the onions and melons of William Hunt himself. To use a natural expression, they are as like the things as like can be. Towards the attainment of this desirable end (for desirable it is that an artist's appeal should reach as far as possible), two qualities in Mr. Brang-

wyn's still-life pieces especially contribute—his clear definition of forms, and his rich, luscious colour. I venture to think that in Mr. Brangwyn's landscapes—that other province of his work immediately before us—his strongly defined and silhouetted forms are sometimes a little over-solid, and a little over-solid and sombre too his colouring. Though this is far from being always the case, yet it seems to me that there is now and again a tendency this way; and I suggest that it is a tendency the artist would be wise to keep his eye upon. But in his still life pieces, with their objects and interest necessarily for the most part in the foreground, strong definition and solidity are a virtue; and here, so far as colour goes, Mr. Brangwyn lets his splendid gift for it have its way, and though he is always master of it, he revels in their brilliancy and sumptuousness. Nothing could well be more brilliant, more sumptuous—and altogether rightly so.

Mr. Brangwyn's love of silhouette, of broad masses defined against broad masses, upon which I have more than once touched, is noticeable in every branch of his art; and it undoubtedly gives his landscapes their not-too-common character of simplicity, largeness, and weighty impressiveness.



LEST THE OLD PAINTING BY FRANK BRANGWYN



"THE ROAD," FROM
THE OIL-PAINTING
BY FRANK BRANGWYN

Frank Brangwyn's Landscapes and Still-Life



Still-Life

BY FRANK BRANGWYN

That the emphasis laid by the English pre-Raphaelites on detail and the intensity of local colour was in some ways healthy and valuable is not to be denied. Equally, that the emphasis laid by the later Impressionists on atmospheric effects of colour, pure and vivid, was in some ways healthy and valuable is not to be denied. But in the art of landscape-painting the doctrines of the pre-Raphaelites and of the Impressionists did not make for largeness, impressiveness, and dignity, and yet make for what one knows by Design; and in landscape, as in every other form of art, it is Design that counts pre-eminently for more than anything else.

Now, what was the other problem Mr. Brangwyn, in his landscapes, and in his still-lives, and in his portraits, and in his other pictures, was trying to solve? The answer is, I think, that he was trying to solve the problem of how to make a picture that was both large and dignified, and yet that was also both healthy and valuable. He was trying to make a picture that was both a work of art and a work of nature.

He was trying to make a picture that was both a work of art and a work of nature. He was trying to make a picture that was both a work of art and a work of nature.

tain impertinence in asserting how he feels or judges in viewing his model and translating it into the expression of art. Even he himself perhaps is hardly competent to describe this intricate and subtle process with accuracy. But in the case of landscapes so individual and so uniformly instinct with style as those we are considering perhaps one may be allowed to say that in any prospect of nature that which appeals to Mr. Brangwyn most is the disposition of its simple, significant masses — or, at any rate, that it is this massive disposition which he cares most to record

in his presentation of it. One notes also that it is in such masses as are characterised by a certain rotundity of contour, expressive at once of weight and motion, that he seems to take peculiar delight — the contour, for example, of a cumulus cloud, or of a full-branched tree bending under the wind, or of an undulating hill, which, though actually immovable, yet suggests to us the sense of movement. And these large contours, once caught and imaginatively disposed in their decorative



Still-Life, 1874, by Frank Brangwyn



"THE OLD TREE, HAMMERSMITH, LONDON." FROM THE LONDON, BY FRANK BRANGWYN.





"BANANAS"

FROM THE STUDY BY FRANK BRANGWYN

relation to one another, constitute the structure, the anatomy, the main motive or subject, call it by what significant term you like, of Mr. Brangwyn's pictures. There are ways of seeing nature, and of representing her other than this, and they are ways, let it be remembered, equally legitimate in art; but this is Mr. Brangwyn's way, and it is extraordinarily impressive as well as uncommon. No doubt our well-known friend the "Man in the Street" does not see nature after this sort, and when she is so translated for him he does not appreciate the translation. Though it is well for art to captivate the man in the street (and when she puts on airs and ignores him, it is, if she only knew it, bad for herself), still the fancy and judgment of this somewhat limited individual are obviously not to be taken as a standard of fine art: and in our own day this is especially the case, for many reasons. Mr. Brangwyn's landscapes, therefore, are perhaps hardly likely to be so widely approved of as his figure pieces with their human appeal, or his still-life studies with their familiar objects so powerfully and brilliantly portrayed. But this from the artistic side is of course nothing to their disadvantage; and for those who appreciate design, those to whom an impression of nature caught in one of her larger and more forcible aspects, and interpreted with surprising breadth,

sinuous form and rich tone, gives to landscape-painting its higher significance, Mr. Brangwyn's works of this kind will certainly not appear amongst his less admirable performances. They, as much as his figure pieces, are characterised by his large outlook on things. Mr. Brangwyn's method of design and gift of colour would find in mosaic work a singularly felicitous field for their expression, and had space permitted I should have liked to dwell briefly on this point

A YOUNG SCULPTOR: MR. REGINALD F. WELLS AND HIS RUSTIC ART.

MR. WELLS has made a good beginning. A few months ago he was merely a clever student in the schools, modelling at South Kensington under an excellent teacher, Professor Lanteri; to-day he is solving in his own manner some hard problems of professional work, and is already known to many good





"THE STORM CLOUD"

FROM THE PASTEL BY FRANK BRANGWYN

judges as a sculptor of original enterprise and merit, who is winning for himself a position among the first-rate makers of statuettes. Modest, patient, determined, thorough and self-reliant, he has won his good start fairly; and as he is living in the country, alone with his favourite subjects, he has a fair chance of developing his gifts without the least hindrance from the many dangers which, in great cities, beset young artists.

Among those dangers there is one that Mr. Wells would certainly have met with had he remained in London: he would have been "taken up" by some clique of impulsive young painters and sculptors, and for a time he would have been the wonder and the pet of an admiring little coterie. All the superlatives of praise would have been lavished on even his slightest efforts, and it is probable that he would have been encouraged to shrink away from the frequent mishaps which attend the translation of clever sketches into completed works of art. "Stick to your modelled sketches, my boy," his admirers would probably have said to him. "It is in such virile studies as you make that a man's personality shows itself to the greatest advantage. Do not mind what the outside fools say to you about a more refined vigour of treatment and greater 'finish.' Greater 'finish' might make you more popular in bourgeois circles, but it would stand against you among the few that know."

the young have much to answer for, as it breeds habits of carelessness and vices of style which are



"A BABY"

BY REGINALD F. WELLS

(By permission of Mr. E. Van Wierlingh)

apt to settle into permanence. Yet, somehow, there are groups of artists who are always ready to

A Young Sculptor

lionise any new-comer from the schools who has a dangerous ease in the handling of his materials. They have given praise even to lads of talent who

does his good fortune end here. Among those who follow his work with interest there are men of note who will never fail to blend searching criticism with their encouragement, so that his statuettes may mark steps of progressive effort, and not be repetitions of early successes. Both Mr. Legros and Professor Lanteri are in complete sympathy with his aims; he owes much to them, and he cannot seek their advice too often.

It is a pleasure to note that Mr. Wells, at the very outset of his career, recognises two important things which many an artist of long practice has failed to perceive. He recognises that the life of the present-day arts is to be found, not in the representation of conventional types, but in the realisation of individual character; and it is clear to him also that there is a difference between the forms of individual character suitable for various kinds of sculpture. There are sculptors who think that a good statuette may be easily



"THE MADONNA" BY REGINALD F. WELLS
(The gift of Mr. E. Van Wieringh)

have ventured boldly in the style of Daumier, and though anyone's personality could assert itself against Daumier's wonderful masquerade of satire, of the humour, of enchanted ugliness! And the works of a pre-eminently singular type have been the victims of the unwary, and in every case they have been petted by artistic cliques. This is why we cannot but rejoice at the happier fortune which has fallen to the lot of Mr. Wells, who enjoys in his Kentish village a simple and quiet life in keeping with his rustic art. Nor



"THE BLIND MEN" BY REGINALD F. WELLS
(The gift of Mr. E. Van Wieringh)

A Young Sculptor



"A WOODCUTTER" BY REGINALD F. WELLS
(By permission of Mr. E. Van Wesselingh)

made by repeating their large statues in reduced copies; so little are they aware that a statuette is a separate and distinct form of art, as remarkable in sculpture as a short story is in literature. Indeed, when considered in its relation to large statuary, it is found to have much in common with the essential difference of aim separating the short story from the novel. As few good novelists have been successful in short stories, so few good sculptors have been equally successful in statuettes and statues; and, again, as a fine short story is not an abridged novel, so a fine statuette is not a statue reduced in size. The one is a piece of literature, conceived as a short story and worked out in perfect accord with that conception; the other is a piece of sculpture, conceived as a statuette and carried out as for its own sake. The statuette is an epigram in sculpture, and the short story is an epigram in the art of fiction; and notice also that the best subjects

in both are usually those which are *very* striking in their appeal, for the reason that both are adaptable to the many excellent subjects which become aggressive or fatiguing when they occupy much space. If, for instance, the statuettes by Mr. Wells were enlarged to twice or thrice their size, their realism would be excessive in the enlarged figures, and Mr. Wells would have to find a method of treatment akin to that of Constantin Meunier, who blends a classic convention with his strong naturalism. That statuettes should admit freer displays of realism than are welcome in large sculpture may seem curious, but the fact is borne out by observation and experience. Mr. Wells has made it a useful fact in art, producing work that contrasts vigorously and admirably with the delicate and fanciful statuettes of other sculptors.

He has faults, no doubt; the essentials of his art—size, scale, subject, treatment, design—are not always in perfect unison. There are times



"BABY TRYING TO WALK" BY REGINALD F. WELLS
(By permission of Mr. E. Van Wesselingh)

A Young Sculptor

when his modelling is heavy and lumpy, but this defect of inexperience will pass away, and the assured strength will remain. In one group, *The Blind Girl*, there is some disunion between the figures, for while the blind girl herself is in repose, the boy against whom she leans walks forward. This troubles the whole purpose of the

be called *The Drunkard's Wife*; and, again, remark the humour in the *Boy Cutting a Stick*. The knife is blunt, and the moment for bad temper has not yet come; but you may see by the lad's face that it is coming, and that a curt word or two will soon be a relief.

Then, as regards the general character of the work of Mr. Wells, it is all the more welcome on account of its rarity among English artists, for the English genius, when it has dealt with rustic subjects, has ever had a great tendency to be idyllic. Morland and Ibbetson, no doubt, had a true feeling for rusticity, but their art suffered from the lives they led and never reached maturity. Rowlandson, though usually known as a caricaturist, is a better rustic than either Ibbetson or Morland. He made some admirable drawings of the English peasantry, and it is with the Rowlandson of these drawings that we feel tempted to associate Mr. Wells. They differ much in feeling, it is true, and yet they are kinsmen, thanks to their frank manliness and to their weight of style. Their work, too, recalls to memory the essential aim and purpose of Millet's art, which Millet himself describes when he says that he desires the women and men whom he represents "to have an air of being bound to their position, so that it should be impossible to imagine them as having an idea of being anything different." In other words, Millet's aim was to represent true peasants, bound by their whole natures to the soil; and it is precisely such true peasants that Rowlandson makes real in many of his drawings, and that Mr. Wells models for us in his statuettes. But the affinity between Mr. Wells and Rowlandson is one, so to speak,

of distant cousinship, whereas that between Mr. Wells and Millet is of a closer and more fraternal kind. They are brothers in rustic art, these two, as Scott and Dumas were brothers in the realm of heroic romance. Dumas owed something to Scott, Mr. Wells owes something to Millet; but this does not account for their brotherhood of temperament and genius. Some have spoken of Mr. Wells as the English Millet of sculpture, and the phrase seems apposite enough.

Perhaps the only real drawback to the modelling of statuettes is the difficulty of making the art



"PEASANT WOMAN AND CHILD" BY REGINALD F. WELLS
(By permission of Mr. E. Van Wisselingh)

and weakens the effect of the truthful and poignant pathos. But if Mr. Wells invites criticism for all that, he is none the less a true artist and a true young sculptor. His statuettes never seem too small or too large; his feeling for scale and weight of style has an impressive originality, and his subjects are already varied in their range of observation and sentiment. Motherhood and childhood are admirably represented, as in the *First Madonna*, the best group that Mr. Wells yet produced. There is something tragic in the *Peasant Woman and Child*, which might well

"pay" in the struggle for daily bread. It is expected that a statuette should be sold for a small sum, and for a small sum it can be sold when it is multiplied in from fifteen to twenty bronze copies. But casting is so expensive that few young sculptors can afford to have their models cast the requisite number of times: and the result is that they fail to hold their own against the cheap statuettes which come into the market, always in large numbers, from Italy and from other countries. This cannot but be discouraging; yet there are some among them who try hard to meet the emergency in a practical manner. Thus Mr. Wells does his own casting. The results, thus far, have been quite satisfactory, and he hopes that he may be able to continue the practice. Not only has he hit upon a means by which a great deal of expense may be saved, but he has passed many leisure hours in a manner as interesting as it is instructive. Still, as few serve two arts with equal good fortune, we cannot be sure that Mr. Wells has solved the

difficulty of reducing to a minimum his working expenses. He may find after a time that his attention is too much engaged by the process of casting, to the hindrance of his original work. Meantime, in any case, his experiment is worth trying, and Mr. Wells deserves to be congratulated on his resourceful courage.

THE NEW SOLID OIL-COLOURS: INTERVIEW WITH M. J. F. RAFFAËLLI.

A DELICIOUS and very simple little *hôtel* at the end of the Rue de Courcelles, No. 202: a big garden, with fine trees and a studio in it. A gallery joins house and *atelier*.

Introduced into the well-lighted studio, we find the painter at his easel. Before him on a stool is a long box full of little sticks of all colours. Some he holds in his left hand, while with another, in his right, he produces on his canvas a long and

thick flow of colour. The work represents a landscape at sunset, and the trees are casting their long, bluish shadows across the meadow . . .

Still going on with his work, M. Raffaëlli inquires: "You have come to see my colours, and how they are used?"

"Yes; but how easily you seem to work, *mon cher maître!*"

"The fact is, work has become a real joy to me. Everything seems easy to me now, whereas painting in oils as we practise it is very arduous . . ."

"Is it not less arduous for others differently constituted?"





"LA RIVIÈRE"

FROM THE PAINTING EXECUTED WITH THE NEW SOLID OIL-COLOURS BY J. F. RAFFAELLI

"It is not. My *confrères* have always complained of the complications and the difficulties of painting in oils; but it is quite the reverse with these paints, which flow so freely that one can work away without being pulled up by the necessity of continually remaking a tone on one's palette. And these little paint sticks, hard and firm in the fingers, but soft and oily on the canvas, are quite fascinating and impel one to work. I consider that most of the troubles and difficulties of the *métier* are removed by these colours. Nothing more to do with brushes, either too thick, or too fine, or too hard, and never exactly right. There is great sureness of hand with these colours, which are held right at the tip, and produce an immediate flow upon the canvas. They produce tones which have not to be redone ten times when they are not quite suitable. All that is necessary is to rub them over lightly with other shades, delightful transparencies being the result. Then they are light

and convenient to carry; and, I repeat, they make painting an absolute delight—your picture takes form before your eyes steadily, unceasingly. You are really fixing there a vision, a picture of the imagination. And all this with entire pleasure to yourself, whereas in most works done with the brush and liquid oils there is evidence of *ennui*, lassitude, and fatigue."

"And will this simple modification in the method of painting really bring about so many diverse consequences?"

"Absolutely. I have no hesitation in declaring it!"

"Our *métier*, you see," said the artist, laying down his colours, "our *métier* is our eloquence. If the *métier* the technical part of our work is laboured all eloquence is dried up. If, on the other hand, it is easy we can boldly express what our heart would say. I assure you that the reason why Greek painting flourished less than Greek

The New Solid Oil-Colours

sculpture, was that the methods of encaustic and distemper painting their artists practised froze up their genius. 'The *métier* must not be slow, arduous, and difficult.'

"But the masters of old—Rubens, Rembrandt, Velasquez—they did not complain?"

"They were not troubled by certain sensibilities which we possess nowadays, and which complicate our art to an unlimited extent. Rubens painted all his pictures in a conventional light, being quite content therewith. Perhaps he was right, but we to-day have invented 'values,' reflections, atmosphere (moral and otherwise), *plein-air*, etc., etc., and in all these things we are really lost with the old process of oils and brushes! Rembrandt cared so little for atmosphere and real light, as we understand them now, that for centuries past the art critics have been arguing over his *Night Watch*, some declaring that Rembrandt intended to convey an effect of sunshine, while others declare he meant it to be a real night effect! What do you say to

that? I consider, too, that we have lost the sense of the grand decorative style because we have no longer around us sights calculated to inspire it. . . ."

"But, Puvis de Chavannes?"

"Puvis de Chavannes was an exception. Moreover, his work does not for one moment make one think of painting in oils. His pictures are great flat drawings, and he would certainly have been delighted to use my colours, just as would Millet, who was never greater than in his pastels and his drawings. Had Millet painted these things with my colours they would be absolutely indelible."

"So you contend that with your sticks of colour one may replace both oil colours and pastels?"

"Absolutely! And the exhibition of seventy-five works done with my colours has proved it beyond discussion! At this same exhibition was seen a magnificent *Source*, by Besnard, which had the freshness of a water-colour and the velvety tone of an oil painting. One saw, too, several Thaulows, of a warmth, a strength of colouring, and a trans-



FIG. 1. THE RIVER

FROM THE PAINTING, INDICATED IN THE NEW SOLID OIL-COLOURS
BY J. I. FAIRBAIRN



"NOTRE DAME"

FROM THE PICTURE EXECUTED IN THE NEW SOLID OIL-COLOURS BY J. F. RAFFAELLI

parency such as liquid oil cannot give; and near by these paintings were to be seen some real pastels, done on pistel paper, and having all the special qualities of that medium, combined with permanency and beauty of colour, and a more beautiful and richer material.

"By means of this simple exhibition the matter was tested and settled. At will one can, with the same colours, paint oil pictures, fine in colour and in warmth, or produce permanent pastels in oil on the first scrap of paper at hand! Is not that a good result?"

"Yes, I say it again: the thirty artists who displayed their paintings at Durand-Ruel's showed what a remarkable variety of work can be achieved by these little sticks of colour.

"Another point of interest—not one of these artists showed any falling off in regard to personal style and individuality. On the contrary, each has rather enlarged his own manner. That is a fact of great importance, for if this new mode of painting had tended to mar the personality

of our artists, it would have been necessary to condemn it irrevocably as bad and harmful. But the result has been the reverse. Never has Besnard, that admirable artist, been more thoroughly Besnard, nor Thaulow more entirely Thaulow. And Chéret has remained Chéret, and Steinlen has revealed himself a superb painter, while the others, one and all, have gained something by this new process. Carrier Belleuse has produced pastels warmer, richer, finer in colour than ever: Régamey has done a fresco, Louis Legrand some illuminations, Whalberg several charming landscapes, the Abbé Van Hollebecke some strong and highly finished paintings, and Gesbrom some delightfully fresh flowers.

"People assured me that the result would be disastrous in an exhibition, because it would show that each exhibitor had lost a little of his personality. Well, the exhibition has been held, and even the most obstinate have been obliged to admit that every one of the artists represented gained in respect of his personality, instead of losing it."

The Arts and Crafts Exhibition

shown its full dimensions, will suddenly become one of the first order. Complete durability! It is a revolution of happy augury."

"But how will one be able to distinguish between an oil-painting and an oil-pastel?"

"By the character of the work. . . . In short, it will be the same thing. Both will be oil paintings; but when the work has the character of a drawing it may be termed an oil-pastel, and when the work is in the nature of a painting it will be an oil-painting."

"But in the exhibitions where will they place these new works?"

"Whatever be their nature, all these works should be put with the oil-paintings. Paintings have always been divided in the exhibitions according to the medium employed by the artist—oil-paintings or water-colours—and as all these paintings will be in oils, they must inevitably be classed with the oil-paintings."

"Do you think that hereby a new School is being formed?"

"Not at all. A new method, yes; but that does not mean a new School. I have no pretension to become the head of a new School by means of this discovery. Each of us maintains his own position in the striving after beauty."

"And is your method spreading abroad?"

"Certainly, and with astonishing rapidity. I hear of it from all sides, and it will be seen in the exhibitions about to be held, after Paris, in London, Munich, Düsseldorf, Berlin, and Venice; and centres are being formed in towns of the most diverse description—Warsaw, the Hague, Rome, St. Petersburg, and New York."

"You are very lucky in having associated your name with such a *renaissance* of oil-painting."

"I have no wish to flatter myself on a discovery which is beautiful only in its results—over which I have no control. So here I stay quietly at my easel, looking on with pleasure certainly, but calmly and unaffectedly."

And the artist takes his colours between his fingers again, to trace on his canvas the long shadows projected on the green fields by the last rays of the sun setting behind the hills.



STENCIL DESIGN

BY E. INGRAM TAYLOR



STENCIL DESIGN

BY E. INGRAM TAYLOR

THE ARTS AND CRAFTS EXHIBITION AT THE NEW GALLERY. FIRST NOTICE.

A FAIRLY large and intelligent section of the sight-seeing public has now come to regard the Arts and Crafts Exhibitions at the New Gallery as a kind of triennial festival of decorative art, serving at once as a standard of taste and a record of progress in English workmanship and design. This view, no doubt, is quite as inadequate as that which accepts the Royal Academy as the sum total of a year's achievements in painting. That the sight-seeing element, challenged by the display of miscellaneous works of art in a place they were

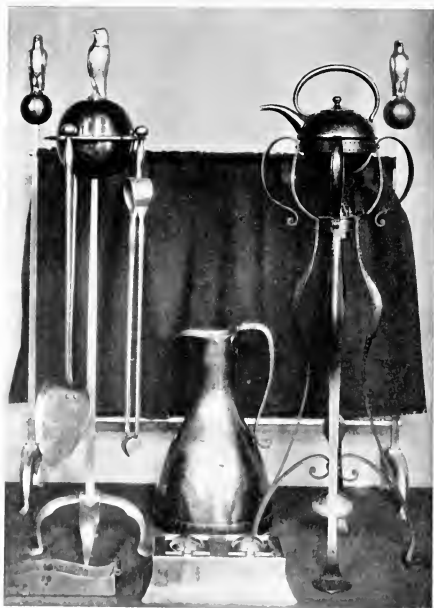
The Arts and Crafts Exhibition

never intended to adorn, should be distasteful to many excellent craftsmen is the best proof of the sincerity of their work ; for obviously such displays fall even farther short of doing justice to their subject matter than when the exhibits are pictures on a wall. On the other hand, the temptation to work primarily for exhibition, secondarily for sale, and lastly or incidentally for one's own personal inspiration and belief, is apt to beset the most conscientious artist at some point in his career, whether or no he try his fortune with the averagely fallible and capricious judging committee in Regent Street. It is always well to be reminded that the object of the Society is to enable designers and craftsmen to show a few examples of the kind of work they are doing every day, and the exhibition is successful in proportion as it quickens a sense of dissatisfaction at its own limited scope, and an eagerness to see and apply in the right surroundings every new suggestion of beauty in the house, the furniture, and all things for use and for wear.

Recognising these limitations, the committee have sought to overcome them as far as may be in the arrangement of the rooms, by allotting cubicles to certain designers whom they believed willing to exhibit individually or together. This system, though to the ardent democrat it may savour of collusion, secures to these at least a favourable setting, and still leaves room for the ordinary member and for the gifted new-comer for whom we only too often wait in vain. In its seventh exhibition, and after nearly twenty years of life, the Society may perhaps claim to know its most reliable exhibitors — and though under present conditions in pictures are bound to occur, and much good work to be ignored, yet to make these incidents the ground for refusing to exhibit would be a violation of the spirit, of which no one could be more enthusiastically

than Arts and Crafts Society workers themselves. Moreover the adoption of the cubicle system, together with the excellent new rule that each member may exhibit at least one object (with due reservations as to size, etc.), is quite likely to have the practical result that men of established repute will be content to have one or two things effectively shown than many scattered in a maze difficult to reconnoitre.

In the exhibition which opened on the 16th of January, the furnishing of the cubicles has been shared by the President, Mr. Walter Crane, and the following members : Messrs. W. A. S. Benson, W. R. Lethaby, S. Barnsley, Lewis F. Day, H. Longden, Charles Spooner, Metford Warner (representing Messrs. Jeffrey & Co.), C. F. A. Voysey, H. Dearle (representing the firm of Morris & Co.), H. Wilson, C. R. Ashbee, and Ambrose



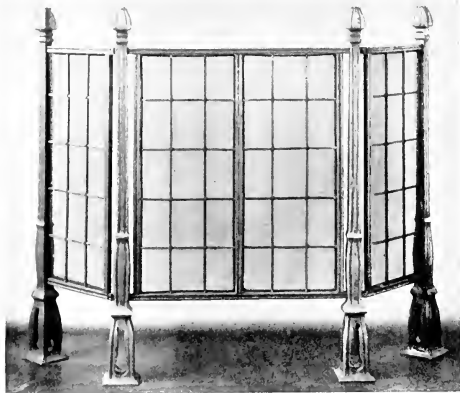
METAL WORK.

BY C. F. A. VOYSEY



FURNITURE DESIGNED BY
GEORGE WALTON. EXECUTED
BY J. S. HENRY & CO.

The Arts and Crafts Exhibition



FIRE SCREEN

BY HAROLD COOPER

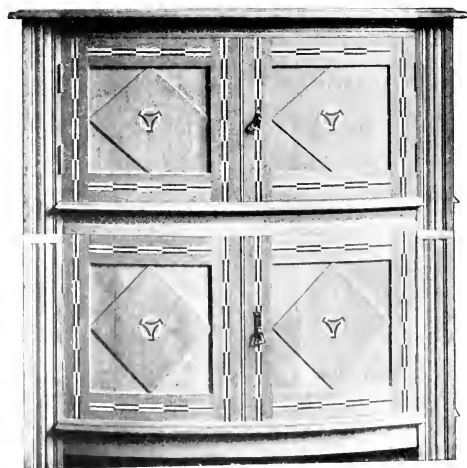
exhibition being due, for if there is one thing more injurious to an Arts and Crafts Society than the flattery of raw juvenile efforts, it is the tolerance of works admitted merely in consideration of the exhibitors' names.

Much has been hoped from the Arts and Crafts Society in the way of raising the standard of public architecture and decoration, but the present exhibition reveals but a limited progress in that direction. This may be due partly to the oft-lamented depravity of public taste, and partly to a lack of vitality in the Society itself; two causes which re-act intimately

upon each other. Broadly speaking, the public is not far wrong in taking the leaders of this Society

Heal. A first glance round the galleries also assures us of exhibits by Mr. George Frampton A.R.A., Mr. R. Anning Bell, Mr. J. C. Powell, Mr. George Jack, Mr. Arthur W. Simpson, Mr. G. L. Morris, Mr. Sidney H. Barnsley, Mr. Harrison Townsend, the leading members of the Bromsgrove Guild of Metal Workers, the Birmingham Guild of Handicraft, the Keswick School of Industrial Arts, and the Central School of Arts and Crafts in Regent Street. With the exception of this last, which makes a very creditable show, there is certainly matter for regret in the small total of works sent in from the public technical schools, which both in London and elsewhere have multiplied, developed, and in some cases wholly renewed their constitution since the exhibition of 1899. It would not, therefore, been worth while to exhibit such student work, the work of another

upon each other. Broadly speaking, the public is not far wrong in taking the leaders of this Society



CABINET

BY HAROLD COOPER



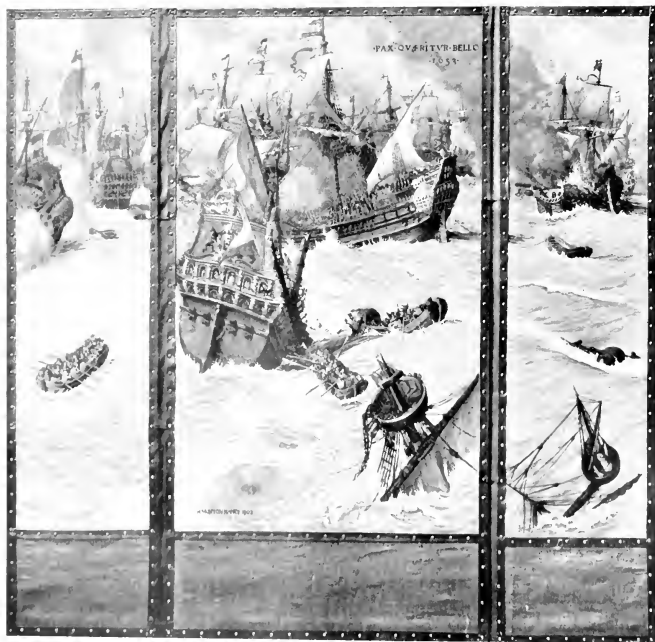
MADE IN SILVER-GILT AND ENAMEL
DESIGNED BY WALTER CRANE
EXECUTED BY ALEX. FISHER

The Arts and Crafts Exhibition

to be the custodians of the Morris tradition in art, rather than the founders of a living tradition of today. Necessary and invaluable as that reaction was which drove men back upon an age that was in itself sincere, it did not suffice to give strength and sincerity to the work of the present day. The immediate products of that re-action have too often been taken as the final word in contemporary art, and the aesthetic language of that past age as a tongue which must be learned anew. A typical utterance of this notion dropped from the lips of a well-known craftsman the other day, in defence of heraldry, "Ah, but it makes such good decorative material!" The problem is to discover good decorative material in modern life. Neither the public nor the artists themselves have yet recog-

nised this, as is clear (to take an instance further afield) from the attitude generally assumed on the subject of the fallen campanile at St. Mark's, Venice. A new campanile is to be built in exact imitation of the old. Only one artist—the sculptor Calandra—has had the courage to protest in the Italian press, and to declare that if living architects have nothing of their own to say, they should say nothing, and merely respect the ruins of the tower.

In plain terms, the *personnel* of the Arts and Crafts Society has changed but little since William Morris was working with it in his prime, and trying to convert rich and poor alike to the luxury of sound workmanship and beautiful stuffs. To the rich the change has merely been a change of fashion, though welcome enough at that. To





CHALICE IN SILVER
REPOUSSE AND ENAMEL
BY ALEX. FISHER



FIG. 18. CHALICE
SILVER AND ENAMEL
BY ALAN FLAHER



PENDANTS WITH MINIATURES

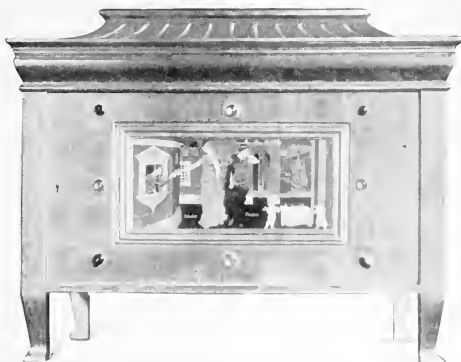
BY J. E. SOUTHALL.

the poor, good work and good materials are luxuries still, and have yet to be put among the necessities of life.

Mr. C. F. A. Voysey is certainly among those who have come nearest to this obvious and yet so elusive ideal. When we remember the outcry that was raised by some prejudiced people against his "eccentricity" in 1896, and observe the same strong individuality quietly persisting in his recent work, some of which, but by no means the most notable, is shown in this exhibition, we can only be thankful that simplicity of form does not appear so extraordinary as it did six years ago. Mr. Voysey has made sweeping rejections of all the conventional "finish" that goes beyond the real needs of a sound and beautiful structure, and the keynote of all his architecture and furniture is what would be called a Puritan severity but for that air of amplex and ease so rarely united with singleness of motive and economy of ornament

There is in Mr. Voysey's furniture—if we may venture a fantastic simile—something of the build of a greyhound, with its sensitive grace and its outlines clean, vigorous, and austere. His own decorative symbol, however, is a bird of wise Egyptian countenance, which appears very cunningly perched on the bulbs which end the uprights of a brass fire-screen, part of a group of fireplace fittings which include a cast-iron grate, a stand for fire irons in bright iron, a water-can in hammered brass, and a kettle-stand with kettle. Mr. Voysey also shows a clock in a plain aluminium case with

a clear and legible dial, an easy-chair and two small irones, a boudoir writing-chair, and comfortably stuffed bedroom chair with high round back; a small inlaid casket with a design entitled "Head, hand, and heart" (a man and woman standing beside a sapling tree), a bookcase with cupboard and three inlaid panels with a "wood-pecker" design, a carved mirror-frame in Simpson gilt, and



CABINET

DESIGNED AND PAINTED BY J. E. SOUTHALL

a hearth-rug treated boldly in the pictorial manner, but without scale or perspective, so as to form a kind of Chinese landscape, centering in a river with ships, and full of objects to delight young people playing before the fire. The executants of these designs are A. W. Simpson, A. Newey, F. Muntzer, C. F. Nielsen, F. Cooke, J. E. Bowman, R. L. Rathbone, W. H. Tingey, and H. J. L. J. Massé (the furniture); Messrs. Yates & Co. (the hearthrug); and Messrs. Pilkington and T. Elsley (the chimney-piece and hearth-fittings). There are, moreover, a number of Mr. Voysey's wall-papers and textile fabrics exhibited by Messrs. Alex. Morton and Messrs. Essex & Co.

The recess furnished by Mr. George Walton at once attracts attention to its beautiful dresser in dark, unpolished walnut, executed by J. S. Henry & Co.; one of the most original and satisfying pieces of furniture on view. Entirely plain and free from added ornament, its grace of proportion and its variety of line and form make it an ample decoration for a room, and at the same time a joy to the eye of the housewife by reason of its spacious and convenient parts.

Mr. Harold Cooper has sent an excellent little fireguard, with three panels divided into oblong lattice panes, well and firmly set in the metal frame, and while severely free from ornament, no less beautiful and interesting to the eye.

Mr. Charles Spooner is another efficient seeker after simplicity and lightness in furniture, suiting it to the convenience of an age in which the process of house-moving is a common occurrence, and not the upheaval of a life time as it was a century ago. He sends an oak dresser very compactly built, lofty and with great variety of shelves and cupboards, but not extending too far from the wall, also an oak corner cupboard, a cabinet of Italian walnut delicately inlaid, and a very simple oak bedstead with wrought-iron feet and a canopy on either side.

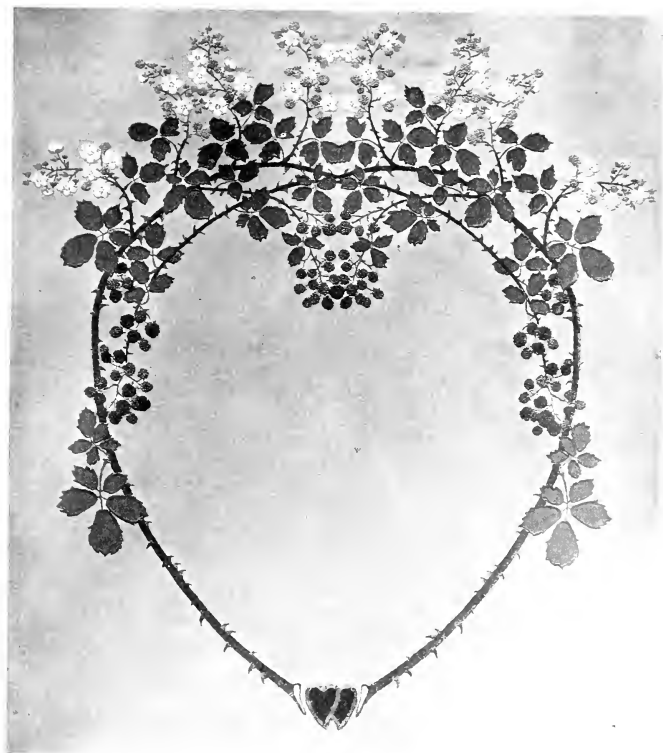
Mr. H. Barnley sends a small table, a bedstead, a chest of drawers, a dining table, and a washstand, a writing table, and

a little cabinet of English walnut inlaid with pearl. In the work of both these designers the use of light oak for furniture in constant wear, with handles of the same material, lends itself to the practical objection of being very easily soiled.

Mr. G. J. Morris, whose work always shows a quiet distinction and individuality of touch, sends several very satisfying pieces, of which the neat and solid-looking bureau, decorated by the lightly-scooped oval figure which this designer often favours, is perhaps the most pleasing. It is made in Italian walnut, and furnished with pigeon-holes and shelves well enclosed at the top to shelter from dust. In his fireplace, exhibited by Messrs. Bratt, Colbran & Co., and made by J. W. Wigfall, Mr. Morris adopts a slightly concave form for the



DESIGNED BY E. R. SOUTHALL
EXECUTED BY MRS. E. M. SOUTHALL



(Copyright, 1900, by W. Reynolds Stephens.)

EMBROIDERY DESIGNED BY
W. REYNOLDS STEPHENS
EXECUTED BY MRS. STEPHENS

The Arts and Crafts Exhibition

overmantel which is novel and striking, but gives the front wall of the chimney a curious effect of having been turned inside out. The grate itself, though somewhat lavish of brass, is pleasantly simple, and the touch of warm red behind the pierced decoration harmonises well with the mahogany setting.

Mr. Ambrose Heal, jun., makes a good display of his new furniture in the wood which he calls silver-grain—a modified revival of the hard, close-fibred substance made familiar to us in our grandmothers' tea-caddies. It has a distinct and pleasant character of its own, and lends itself well to inlaid decoration. One of the best in form and construction is a wardrobe inlaid with blue wood and pewter, having handles of white metal with enamel backs. The toilet table with its hooded glass is similarly decorated, and the set is completed by a hanging mirror and a bedside cabinet with bookshelves and cupboard. These are placed against a background of figured linen, and a hand made rug on the floor repeats the pleasant note of blue. The

whole scheme is well thought out and worthily executed, and the novelty of surface and colour promises to wear well and repay companionship. Mr. Heal also shows some admirable craftsmanship in oak, including a large wardrobe and a polygonal hall-table, inlaid with chequers of boxwood and ebony.

Among the furniture, mention should also be made of a charming little painted cabinet by Joseph Southall, with its panels full of delicate technique and colour.

A temporary lull in the demand for wall-papers is doubtless the cause of the diminution in this class of exhibit; but such good designs as Mr. Metford Warner shows on behalf of Messrs. Jeffrey & Co. are not likely to be long out of fashion. Among them is Mr. Walter Crane's beautiful orange-tree pattern—one of his happiest efforts in mural work; also his "Rose-bush" and "Cornfield" papers; and a very pleasing series of designs by Alan F. Vigers—the "monkshood," the "columbine," and the "Japanese rose." Here



DESIGNED BY AMBROSE HEAL
EXECUTED BY MRS. HEAL AND SONS



INLAID WARDROBE. DESIGNED
BY AMBROSE HEAL. EXHIBITED
BY MESSRS. HEAL AND SON

The Arts and Crafts Exhibition

too, is a pretty "rose-tree" frieze by Mr. Albert Warner and Mr. E. Ingram Taylor; also a distinguished and effective paper designed by Mr. Horace Warner, "The Francesca."

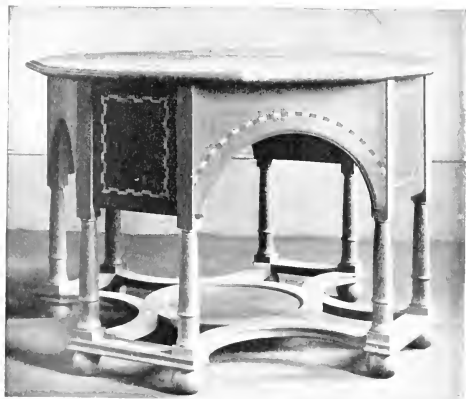
The tapestries and printed hangings demand a second inspection, but among those that arrest us by colour and imaginative charm are Mr. Vigers's printed silks and linens. Some handsome decorative paintings by Mr. Morton Nance may be conveniently noted here; more especially a screen entitled "Blake and Van Tromp," which, if a little turbulent in line, at least attracts attention by its breezy strength and buoyancy of composition. An overmantel, entitled "Westward Ho!" is based on the model of a Dutch man-of-war of about 1730.

The lack of accommodation for stained glass at the New Gallery deprives the exhibition of a class of work growing in importance and favour in its application to house design. There are, however, some interesting cartoons of an ecclesiastical kind. Mr. Christopher Whall exhibits somewhat fully his window scheme for Gloucester, and Mr. Heywood Sumner sends some of his thoughtful and delicate work for circular lights. Mr. Anning Bell, whose panels in plaster and gesso were so conspicuous a feature in the last two exhibitions, sends a number of cartoons for stained glass—the "Adoration of the Shepherds," "Virgin and Child Adored," "Cupid and Psyche," "Baptism of Christ," and the right-hand section of a window in preparation for Atherton Baptist Chapel, on the subject of "The Good Samaritan." Another beautiful cartoon for stained glass is shown by Mr. H. Dearle, entitled "Christ's Charge to S. Peter." This subject occupies three windows, and the landscape background is continuous. Christ is seated in the midst with S. Peter and three other Apostles, and on the left is another group of three. Four fishing baskets are visible. The design is full of colour and unaffected.

A beautiful design of Mr. and Mrs. Reynolds

Stevens are conspicuous among the embroideries; and the linen cut-work of Mr. Joseph E. Southall is very dainty and full of feeling. Jewellery and enamel-work form too large a section to be fully entered upon in a preliminary article, but an interesting little group of necklets and pendants by Mr. and Mrs. Arthur J. Gaskin may be briefly noted here as among the most sound and conscientious examples of their kind. Mr. Joseph E. Southall also sends some graceful little pendants with miniatures. Among larger pieces of work in the precious metals and enamelling, those of Mr. Alexander Fisher claim first attention, especially the enamelled triptych, "Behold, I stand at the door and knock." A model of a mace executed by him, in Mr. Walter Crane's design, is also exhibited. Carved figures in simple drapery support the head, which is richly and symbolically decorated, and is crowned with a castellated ornament combined with Maltese crosses and fleurs-de-llys. Similar forms reappear on the handle, which ends in a finely-carved knob, and is encircled with a twisted band carrying the inscription proper to the borough and the circumstances of its presentation. The pyx and cross in repoussé silver, and the chalice in silver-gilt, must also rank among the best achievements of this admirable craftsman.

(To be continued.)



TABLE

DESIGNED BY AMBROSE HEAL
EXHIBITED BY MESSRS. HEAL AND SON





Studio-Talk

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—In the evening of December 10th, 1902, Sir Edward Poynter, P.R.A., distributed the prizes to the successful students of the Royal Academy Schools.

On this occasion he did not deliver a studied speech, nor did he point out the very obvious defects of the academic training. His remarks were cheery and hopeful, as though he did not wish to be quite in keeping with the Exhibition of the student's work. The President said that the examiners desired him to draw attention to a very great advance in three competitions—*i.e.* in paintings from the life, in the sets of six drawings from the life, and also in the four models from the life, in all of which there was a much higher average of merit "than had been remarked for the past two or three years." The old students must feel hurt by this criticism; and, perhaps, they may ask themselves in what respects the life-studies of three years ago differed from those which were made by the new students in 1902. It would be hard indeed to give an answer to this question, for the general quality of the work remains precisely what it was during the last years of the nineteenth

century. The drawings from the life are still obsequious in their regard for shading, and the major part of them are careless and weak-handed in other things of much greater importance. It is hard to find among them a single life-drawing that is admirably constructed, simply because the misplaced deference paid to the shadows, to the half-tints, to the reflected lights, hinders a student from representing his model in a large, intelligent manner, for the sake of the general movement and character. He thinks so much of each small fragment of his study that he forgets to consider each part in relation to the whole. This is why a life-drawing by a student of the Royal Academy has usually the effect of a thing laboriously pieced together; it lacks that feeling for construction which is encouraged in the best schools on the Continent of Europe.

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Last year the paintings from the life were more interesting than the life-drawings, but most of them were thin and shallow in the quality and substance of their technique. They did not exemplify the truth that the first business of a painter is to paint—to show joy and courage and vigour in a free handling of his pigments. The students are not to



"A TANGLED HEDGEROW"

(Crested & Press, Royal Academy Competition.)

BY CATHERINE O'FLAHERTY

be blamed, of course; they work in accordance with the traditions of their school, and more than that they are not expected to do at the present time. Two or three of them have certainly convictions of their own, and they work pluckily in accordance with their convictions; but they meet with very little encouragement, and their progress during the last year seems to have been arrested. Thus Mr. Lohley, who showed so much promise in 1901, does not do justice to himself in the last examinations. He is still vigorous and enterprising, but his drawing is weak and there is also a falling-off in the quality of his colour. His *Sibyl*, here illustrated, shows his strength as well as his weakness; and there are many who wonder why the examiners passed it by.

Mr. W. E. G. Solomon's design for the decoration of a portion of a public building is reproduced in colour. Its subject, *Dawn: An Allegory*, is a difficult one to deal with, and if the composition is too crowded and the colour scheme too heavy, the design as a whole shows thought and infinite pains. Miss Selous has a lighter and happier feeling for the *Dawn* (p. 47), and her composition has some very pleasing merits. Some good landscapes were sent in for the Creswick prize; also, it is pleasant to note that the prize was won by a lady, Miss Oulless, the daughter of the Academician. In this competition the great shortcoming was a want of artistic purpose in the treatment of details. Most of the tangled hedgerows represented were photographic rather than painter like in handling.

The Old Masters' Exhibition at the Royal Academy this winter is chiefly remarkable for the opportunity which it provides of studying the works of the great English landscape painters. The collection which has been brought together includes a series of canvases by such men as Turner, Wilson, Gainsborough, Constable, J. S. Cotman, De Wailly, David Cox, W. J. Muller, John Barrow, Henry Moore, John Brett, A. P. Cook, and M. R. Corbet, and demonstrates fairly well the progress of our realistic school of nature painting.

It shows instructively how unbroken is the continuity of the tradition established in this country some century and a half ago, and how admirably the principles in which the older artists believed are being interpreted by the painters of our own times. Such a record has a very real value; it is full of stimulating suggestions for the student of landscape art, and abounds with opportunities for helpful comparisons.

Mr. Nico Jungmann's exhibition of drawings, lately arranged in Messrs. Dowdeswell's gallery, must be noted as in many ways the best demonstration of his peculiar abilities that he has hitherto attempted. It showed that he is bringing into his art certain new characteristics which are widening its scope and extending the range of his practice. His love of delicate decoration, and his preference







"THE DAWN"

BY DOROTHEA SLOÖS



"THE DAWN"

BY J. J. VAN DER PLOEG



"A TANGLED HEDGE"ROW"

BY F. G. SWAISH



BY A. B. CONNOR

for formalities of design and expression have not diminished, but he has added to them a sensitiveness to what may be called the accidental charms of nature which previously was not apparent in his work. In many of these drawings subtleties of atmosphere and modulations of aerial tone, which he has not before taken into account, modified perceptibly his decorative intention: and in the series of portraits, which was one of the features of the exhibition, he combined in a delightful fashion study of individual character with quaint convention in technical method.

The "Landscape Exhibition," which has by now become an important institution, opened at the beginning of January in the Dudley Gallery. It presented a more than usually excellent collection of pictures by Sir E. A. Waterlow, Mr. Leslie Thomson, Mr. R. W. Allan, Mr. J. Aumonier, Mr. Peppercorn, and Mr. Mark Fisher, all of whom did themselves ample justice. The canvases which can be counted as the chief things in the show are Sir E. A. Waterlow's *October Evening, Picardy*, Mr. Leslie Thomson's *Bolton Abbey*, Mr. Allan's *Autumn*, Mr. Aumonier's *Ambersham Common, Sussex*, Mr. Peppercorn's *Grey Day and Surrey Fields*, and Mr. Fisher's *In the Summer Time*; but the collection cannot be said to have contained anything unworthy of attention. It was extremely well balanced, and had a most attractive atmosphere of sincere and intelligent study.

The history of ship decoration has yet to be written, but most persons know something about the subject, and are aware that the shapes and the ornamentations of ships have ever been of great interest. Mr. Morton Nance, like Mr. Frank Brangwyn, takes a keen delight in every branch of the subject, and the admirable pencil studies which are reproduced on pages 50 and 51 will draw attention to the work he has done from the ship models in the Louvre.

It is with pleasure that we reproduce a beautifully worked altar frontal which the Royal Irish School of Art Needle-

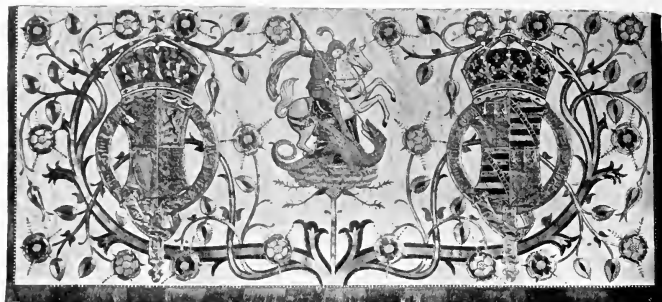
work has carried out for His Majesty's private chapel at Windsor. The work was commissioned by the late Queen, and the design is by Mr. Comper.

Mr. Albert Goodwin's water colour drawings at Mr. Dunthorne's Gallery and Mr. Trevor Haddon's *Pictures of Spain* at the Leicester Gallery made exhibitions both of which can fairly be called distinguished. Mr. Goodwin's works were mostly fanciful and imaginative transcriptions of nature, and illustrated less the topography of the places he had chosen to depict than the impression made upon him by effects of atmosphere and subtle gradations of aerial colour. Mr. Trevor Haddon's pictures and sketches were, on the other hand, records of the features of two particular towns. They were very sound and sincere, full of earnest observation and handled with sober strength.



"A TANGLED HEDGE-ROW."

ALBERT GOODWIN.



EMBROIDERED ALTAR FRONTAL

DESIGNED BY H. COMPER. EXECUTED BY THE ROYAL IRISH SCHOOL OF ART NEEDLEWORK



The Clipper

EXHIBITION OF

THE ROYAL IRISH SCHOOL OF ART NEEDLEWORK

BY R. MORTON NANCE

GLASGOW.—The twenty-third annual exhibition of the Royal Scottish Society of Painters in Water-Colour is well up to the average; and the decision of the Council to throw their galleries open free to all comers on Sunday afternoons shows that they are alive to the necessity of moving with the times. Of course, the result cannot be foreseen, but it should certainly stimulate interest in the work of the members of the Society. The exhibition, as a whole, is strong; there is, as usual, a great preponderance of landscapes, but there is also some good figure-work, notably by the President, Sir Francis Powell, who sends an important drawing of a pretty girl in a white dress, *Listening*, and by Mr. George Henry, whose three Japanese contributions are notably fine, *Salutations* in particular being a subtle harmony of tertiary tints. Mr. Duncan Mackellar's work always pleases, and *A Serious*



(See Looman Studio-Talk)

STUDY IN LEAD PENCIL.
BY R. MORTON NANCE

Conversations shows him at his best; while Mr. MacEwan's and Mr. H. J. Dobson's scenes from rustic life are as well drawn and dexterous as usual. *The Nickel of Berries*, by Mr. C. H. Mackie, is a drawing of vigour; and Mr. Gemmell Hutchinson's *A Humble Feast* is a really refined work, good in tone and sweet in sentiment. Mr. Fulton Brown, besides *The Covenanters*, shows other drawings full of character and breadth of treatment; and Miss Katharine Cameron has depicted *A Fairy Pageant* with all the charm and wealth of fancy such a subject demands.

Other interesting drawings are shown by Mr. James Kay, Mr. R. W. Allan, Mr. Archibald Kay, Mr. Whitelaw Hamilton, Mr. P. A. Hay, Mr. R. M. G. Coventry, Mr. Joseph Henderson, Mr. J. G.

Laing, Mr. A. K. Brown, Mr. A. B. McKechnie, Mr. Robert Little, Mr. Alexander McBride, Mr. McTaggart, Mr. James Paterson, Mr. Ewan Geddes, Mr. John Muirhead, and Mr. Hamilton Maxwell. Altogether the show, while containing nothing unusual, no new note, is full of good and characteristic work.

PARIS. — The third exhibition of the Société Moderne shows a marked advance on the former shows of this group of foreign and French artists. Among the former, F. de Yturriño, the Spanish painter, has power as a colourist who at the same time studies character; Mr. Faulkner, the American, has some poetical studies of twilight in Venice; while Mr. Spicer Simson exhibits book-bindings, besides some busts of singular individuality and finish. M. Wilfrid von Glehn has sent some charming portraits in pastel. Belgium is represented by M. F. Khnopff, divided, it would seem, between dreams and reality, with his *Venus Renascens*, his landscapes, and his dry-point etchings; and by M. Willaert, the painter of the dead cities of Flanders.

In company with these foreign artists — among whom M. Allan Osterlind must also be named — there is a very interesting group of Frenchmen. In the first rank I must mention M. C. Bourget, whose water-colours *Prometheus* and the *Adoration of the Magi* reveal a colourist with great gifts of imagination, from whom much may be expected. M. Auburtin sends some views in Provence, full of decorative feeling; M. Prouvé, some portraits; M. Besson, some Italian landscapes and some realistic studies very vigorously treated. M. Houbron's views of Paris are, as usual,



REPRODUCED BY PERMISSION OF THE ARTIST



PORTIA IN A STEEL.
BY W. DON GILLIN.

faultless in finish; M. Lucien Monod exhibits some drawings and studies of women in three colours of crayon. M. Bracquemond has made successful experiments in painting with wax by the antique process; M. Milcendeau has stamped his personality on his landscapes from La Vendée. Finally, we must not overlook the landscapes by M. Detry, M. Chevalier, and M. Waidmann, nor the enamels by M. Feuillâtre.

In these galleries (of Georges Petit) we have also had the twentieth exhibition of the "Société Internationale." Since the secession of members so important as Cottet, Simon, Thaulow and Ménard, the interest of these shows had somewhat fallen off, the Society having recruited its numbers with artists of no original power. However, this year the average level is a little higher, and there are some good things here. In the very first class, certainly, must be ranked the work of Mr. Lorimer, who unites great gifts as a colourist with a refined feeling for composition. M. Paul Chabas has, indeed, often done better than in his portraits here, and M. Lauth leaves us to regret some former efforts. M. Charlet exhibits a scene of sailor life, *The Widower*, full of feeling, and interesting for the skill with which he uses a low key of colour. M. Frieske, who is under the influence of Whistler, gives vitality to his female figures and atmosphere to his interiors; Mr. Humphreys sends pictures which are scarcely carried far enough. Among the landscapes may be noted the pleasing night effects of M. Chudant; the works of Mr. Morrice, whose talent is expanding rapidly; and M. R. Allègre's brilliant views of Provence and of Venice.

At the École des Beaux Arts an exhibition of the works of the lamented Marcelin Desbouts, who died last year, has been arranged by his sons. We see here his mastery as an engraver in a large collection of etchings and dry points; many of these are not merely capital works of art, but invaluable records of some of our contemporaries—Manet, Lord Leighton, Zola, Maupassant, Verlaine, G. F. Watts, and many more. Desbouts was best known as an engraver, but this posthumous exhibition reveals him as a painter too of great

merit who successfully tried his hand in *genre* and in portrait painting. Among these are some quite first-rate pictures, in which Desbouts shows his power as a physiognomist of great acumen, rendering the psychology of his model with eloquence and insight.

H. F.

VIENNA.—The "Secession" Winter Exhibition is quite up to expectation, both for its artistic arrangement—the work of Leopold Bauer and Professor Kolo Moser—and the novelties it contains; while an additional interest is given by the Society of Polish Artists, "Sztuka," and the characteristic decoration of the room where they are shown, by Karol Tichy. The impression made on entering the exhibition is a very pleasant one, for instead of the usual oblong or square room we have been accustomed to see we find ourselves in a large circular one, hung with deep red damask especially designed by Prof.



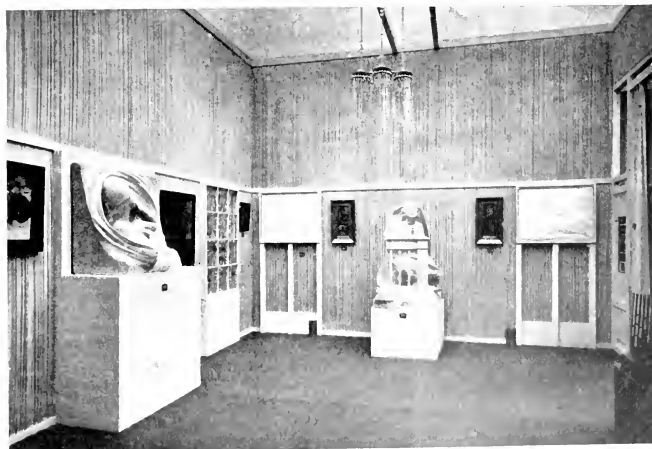
PORTRAIT BY DESBOUTS

BY SPICER SIMSON



VIENNA SECESSION GALLERY

ARRANGED AND DECORATED BY KAROL LICHY



VIENNA SECESSION GALLERY

THE NEW GALLERY, VIENNA

1928

Kolo Moser. And on this artistic dark background are hung the pictures exhibited by Count Leopold Kalkreuth, director of the School of Art, Stuttgart. These are very varied, but may be divided into interiors, portraits and landscapes.

In another room, arranged by Leopold Bauer, the chief interest is a *Salon*, at one end of which is a wall fountain (see page 57); the water-carrier, in gilded wrought copper, being the work of Friedrich König. The *secrétaire* shown in the same picture was designed by Friedrich König and executed by Otto Schmidt. It is of grey maple, inlaid with palisander.

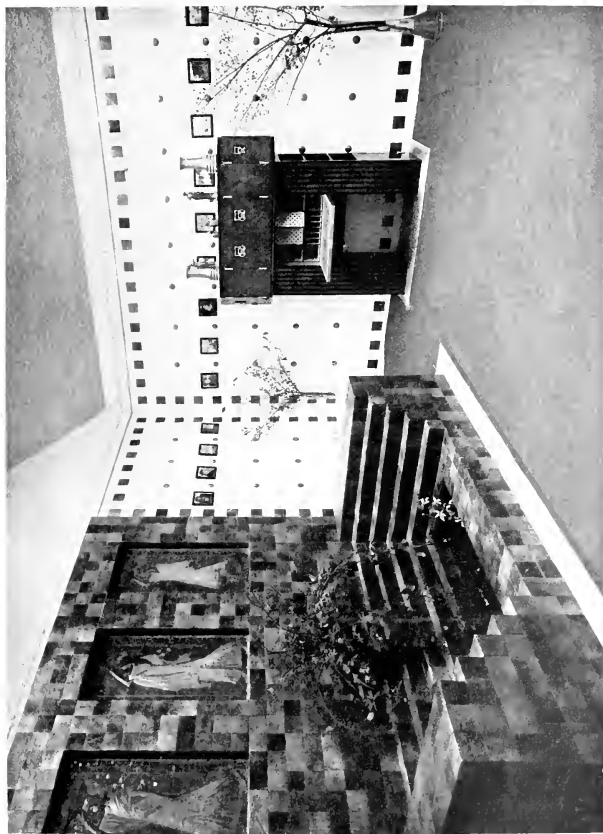
The illustration on this page shows another part of the same room, with a sideboard of dark palisander, which contains some beautiful silver and glass, designed by Professors Josef Hofmann and Kolo Moser, and executed by V. Mayer & Sons and E. Bakalowitz. The large marble bust on the right is the work of Theodor von Gosen, of Munich,

while the bronze one on the left was done by Alfonso Canciani. Both are vigorous in execution, and well carried out. The altar-piece at the further end of the room was designed by Professor Roller, and woven by Leopoldine Gutmann. It is a noble piece of work, though the colours, greens, blues and chromes, are somewhat crude; but the terracottas of the right wing are very fine. The effect from a distance is very striking.

The illustration at the foot of page 55 shows a number of pieces of sculpture, including *The Parting*, by A. Bartholomé, and *The First Communion* and *The Four Seasons*, by R. de Saint-Marceaux. Another fine piece of sculpture is the work of George Minne, destined for the grave of the well-known poet, Rodenbach. It is of white marble, and represents the beautifully chiselled, pathetic half-length figure of a sorrowing woman.

There are many *objets d'art* in this Exhibition. C. R. Ashbee (London) and Edgar Simpson (Nottingham) have sent some very good specimens





SALON AT THE VIENNA SECESSION EXHIBITION
DESIGNED AND ARRANGED BY LEOPOLD BAUER

of their art, while the youngest Vienna Society, "Art in the Home," shows what the late pupils of the Kunst Gewerbe Schule are now doing.

The illustration at the top of page 55 shows the Polish collection, works of the Artists' Association, "Sztuka," of Cracow, arranged by Karol Tichy. On entering the room one is at once struck with the marked difference between Polish art and that of other nations. These artists have learnt from other nations, but they breathe an entirely different atmosphere. One notices the true characteristic of the Polish nation, sorrow in their hopes and hopes in their sorrow: the constant struggle for that freedom which they once enjoyed, and which they longingly strive to regain. One feels it in their landscapes, in their sculpture, and in their designs. The hand-woven tapestry forming the back of the seat, shown in the illustration, was designed and executed by Antonina Sikorska. It is extremely bold in technique, and the background is of a dull reddish-brown, which shows up the greyish whites of the designs with their intermittent reds and blacks.

A. S. L.

BRUSSELS. The Artists' Club of Brussels began its series of winter exhibitions by a really magnificent display of the principal works of C. Meunier, collected in the great room, where they produced an impression of a life of toil and struggle crowned by triumphant and solid success.

The greater number of the works exhibited at the Club were well known, but by bringing them together their great qualities were enhanced and their real importance confirmed. It was worth, too, that after many years of hard work this great artist has shown in his latest productions the same old power and enthusiasm.

His last work, the large seated figure of *The Blacksmith*, which is to occupy one of the angles of the *Monument to Labour*, is, perhaps, his most finished effort. It is fine, simple, dignified, and at the same time noble and full of life

The *Monument to Labour* consists of four bas-reliefs, which are already famous: the toilers of the *Soil*, the *Mine*, the *Seaport*, and the *Foundry*; in addition to four figures at the corners, including *The Blacksmith* and *Motherhood*, and at the top the colossal statue of the *Sower*.



"THE BLACKSMITH"

BY C. MEUNIER



Fig. 1. A
B. V.

This important work is, in fact, the complete expression of the artistic dream of a modern mind, a man of the time; and the exhibition at the Artists' Club of the model of the monument as a whole roused the public to extraordinary enthusiasm. The Government hesitated to commission the artist to execute it, and when it became known that a great Danish patron of the arts, Mr. Jacobsen, intended presenting it to the City of Copenhagen, some members of the Artists' Club opened a subscription list, and names were rapidly added. It may, indeed, be said that never before in Belgium has such unanimous admiration been shown for any work of art.

At the Exhibition of the Brussels Club, calling itself "Le Labeur," which was held in the rooms of the Modern Museum, M. Cambier's contributions were worthy of note; so also were those of M

Othmann, whose colour schemes are bright and refreshing.

Finally, we have had the exhibition of the "Sillon" Club. Here M. Wagemans was this year conspicuous. He uses a very heavy impasto, with, perhaps, too evident cleverness. M. Smeers and M. Swyncop also try to paint powerfully, while the landscapes by M. Deglumé please by their sincerity.

The *Man of Sorrows*, a sketch for a tomb by M. Kemmerich, is broadly conceived and vigorously executed. F. K.

BERLIN.—The movement which has in view the improvement of women's dress has been spreading gradually in Germany during the last few years; yet those who adopted it were until recently few enough to attract attention wherever they showed themselves. Doctors, artists, and the creators of women's garments have long been studying the problem of how to make "reform dress" more attractive. Having solved the problem, the next step was to demonstrate practically that the particular kind of attire advocated need not mean "ugliness," but that, on the contrary, it could be artistic and beautiful.

It was in 1898 that artists first began to interest themselves in the movement, and several competitions were opened for artistic designs. This was followed by exhibitions in various towns, at which such artists as Henry van de Velde, Behrens, of Darmstadt, Gussmann, of Dresden, and many others vied with each other to produce artistic and at the same time practical designs, with the result that a "new artistic reform dress" has been created, which is very different from the original "reform dress" that startled the world some twelve years ago. This was what was required, for such exhibitions really meant the transition from theory to practice. In Berlin at least the "new artistic reform dress" is now decidedly in favour. Whether it be at the theatre or in the concert-hall, at receptions or in the ball-room, there are always numbers of these dresses to be seen.

Herr Paul Schultze-Naumburg, who was president of the exhibition of examples of the new "reform" dress designed by well-known artists recently held here, has been for years interesting himself in this movement, and more particularly with



FIG. 1. THE

FIG. 2. THE

REFORM DRESS



0000





WALKING DRESS
DESIGNED BY FRAU EMY FRILING



DRESS
DESIGNED BY FRAU EMY FRILING

the idea of creating a "national German costume." The models shown at the exhibition were designed by artists who interest themselves in furthering the movement; and if all the dresses exhibited were not an unqualified success, there was much to admire. The difficulty is to invent a design which, without suggesting a dressing-gown, is loose and flowing and on artistic lines. Many artists favour the loose robe held lightly together by a girdle or clasp. Others keep to the "Princess" style, which follows the lines of the figure. The latter is perhaps the most popular of all for evening dresses; whereas for house wear an over dress, with straps over the shoulders and under the arms, with which the old favourite, the blouse, can be worn, gains the most favour. The principle that the offending "coat of mail," as a certain item in a lady's wardrobe is termed, must be abandoned

and replaced by a slightly stiffened under bodice, and that the weight of the skirts should hang from the shoulders, is always observed.

In most large German towns there is a branch of the German Society for the Improvement of Women's Dress, and it is this society which is so active in organizing, by multitudinous methods, ways and means of making propaganda for the cause. Thus it was that on December 8th a meeting took place, which was arranged by the remarkable committee of the Berlin branch of the society, the object being to bring together members and followers of the movement and to request the others to adopt its principles. The meeting was an unqualified success. Hundreds of people came with each other to agree that the "coat of mail" and artistic robe of the past should be abandoned.

made an attempt to introduce an innovation in their attire, which recalled that of the beginning of the last century. Dancing was indulged in, and comparisons were made between the ladies wearing the "artistic reform dress" and those attired in ordinary ball dresses (the latter were considerably in the minority), the general opinion being in favour of the former. It would be wrong to say that every design displayed at this novel fête was an absolute success, but in most cases the followers of the movement were artistically gowned. Even if the highest ideal has not been reached, the present "art reform dress" is graceful and on artistic lines; and the ultimate adoption or rejection by the public of the principles supported by the Society for the Improvement of Women's Dress probably depends chiefly upon the persistency with which the members carry on their campaign.

A. H.



DESIGNED BY

DESIGNED BY ELIZABETH WINTERWERBER

DELHI.—The increasing depression in the economic and the debasement in the artistic condition of the Indian craftsman have been for years the lament of the despairing archaeologist, the text of the dogmatist, and the puzzle of the authorities. Apologists explain the falling away in taste and technique partly to the demand of the globe-trotter for quantity rather than quality, and partly to the child-like belief of the native of every degree that because the "Sahib" is great in government, industry, and commerce, his fellow-countryman at home, even in the cheapest products of the latter, must be equally great in design. It is asserted, on the other hand, that the economic depression at least is due to the fact that rapid transit by sea and land has brought the Indian art worker, for the first time in his national existence, into competition with the more vital and ingenious forms of design

and more scientific mechanism of Europe and the Far East, and that, being unfit, he must inevitably succumb; while iconoclasts have been known to deny the existence of Indian art at all, declaring that whatever there is of art in Indian work has been imported. The present Viceroy, His Excellency Lord Curzon, despatched, a year ago, a special commission to enquire into the economic condition of the handicraftsmen throughout India, and to consult with local authorities regarding the possibilities of improving it. Further, he took advantage of the presence at Delhi of all the principal native chiefs and notables of India, together with that of the large numbers of wealthy and influential Europeans and Americans visiting the country for the Durbar ceremonies, to show the world, by means of an exhibition, what artistic capacity there is in the Indian craftsman of to-day, when encouraged to do his best and made to work within the boundaries of certain traditional lines.

This Exhibition was not a huge caravanserie of competing tradesmen, with art thrown in as one of the attractive side-shows, such as is so often the case with the



EXHIBITION BUILDINGS, DELHI

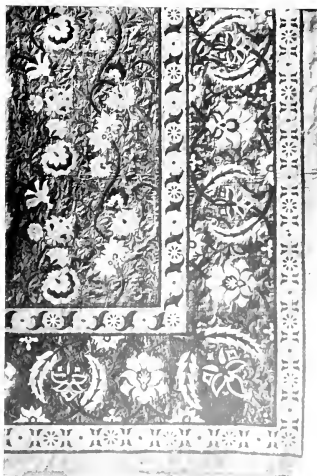
FROM A PENCIL DRAWING

ordinary European and American international exhibitions, but it was a compendium or epitome of all the indigenous arts of India, exemplified by the best selected specimens, prepared, as far as time and other exigencies permitted, for this special occasion. A loan collection of current works, covering the same ground as that included within the scope of the modern collection, was also brought together, to enable a comparative estimate to be made between the skill of the craftsman of to-day and that of his ancestors, and to determine whether he is, as has been asserted, their degenerate, albeit acquisitive descendant.

The exhibits were obtained from the treasure houses of native princes, the collections of private individuals and from public treasuries, and they included many of the most famous works of past ages. The only other section was that of jewellery. It was separately housed in a court by itself for three reasons: firstly, on account of its intrinsic interest: secondly, because it is the most widely praised of the higher artistic crafts in India, and thirdly, on account of the great responsibility which would have been thrown upon those in charge of the exhibition, were articles of small size but of enormous value included among the general exhibits.

To contain the collections, the bringing together of which was the subject of so much forethought and labour, a graceful building in Hindu

Saracenic style was built upon a gentle slope in the Kudsia Gardens, just outside the famous Kashmir Gate. The interior of the building was



INDIAN RUG, L. C. M. 1883

Studio-Talk

occupied almost entirely by the entrance hall and three large galleries. Madras showed specimens of furniture covered with masses of grotesque carving in the highest relief, mixed with panels of clean-cut copper, in which the stories of the gods of the Hindoo Pantheon were somewhat crudely depicted. The school at Bombay sent a room panelled in the celebrated gold brocades of Ahmedabad, framed in carved teak, above which were reproductions of the well-known pierced windows of Ahmedabad. The furniture was of black wood, carved in a similar style, upholstered with brocades from Surat. The Lahore school sent some refined and characteristic Punjab wood-work, the most noticeable feature of their room being a beautiful carved balcony. These small rooms are undoubtedly among the most interesting and suggestive portions of the exhibition. The arrangement of the main gallery was a problem of considerable difficulty, for to combine separate

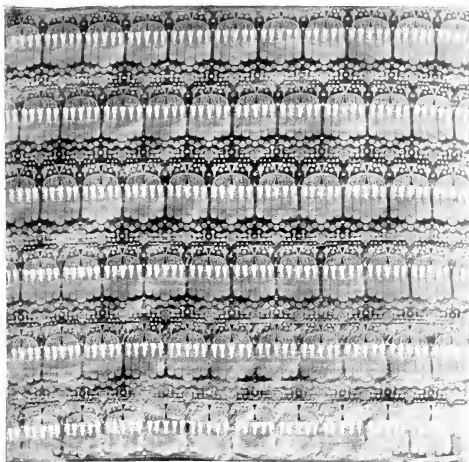
sections, containing hundreds of exhibits, covering the whole range of the artistic crafts of India, from stone-carving to embroidery, into one decorative whole was no easy task. It was successfully achieved, however, and the effect was due principally to the admirable manner in which the wall space was utilized. That immediately facing the spectator upon entering the building contained a series of façades of buildings representing the principal styles of domestic architecture in India, from Travancore on the South to Bijapur in the Deccan, and so on through Bhowanagar in Kathiawan to Lahore in the North. These houses were so arranged that in spite of the diversity of their styles, no sense of incongruity was felt by their being placed side by side, although in nearly every case they were the fronts of actual buildings taken down and re-erected in the exhibition. The opposite wall was entirely devoted to the exhibition of carpets, fine specimens of which had been sent from all

the principal centres of this increasing industry. Arranged as they were they gave a completeness and harmony to the wall full of suggestiveness to the decorator, and they, together with the house fronts, made a splendid framing to the sections containing the rest of the exhibits.

Although the practical and commercial side of the exhibition had by no means been lost sight of, as the excellent arrangements made for the sale of the works testified, yet Dr. Watt contrived to impart to this gallery more the atmosphere of the Arts and Crafts Society's Exhibition than that of the shop or bazaar. The only section which was frankly commercial was that set apart for jewellery. The floor space in this court had been let to the principal native jewellers in India, and so eager were they



THE DOORWAY AT AHMEDABAD



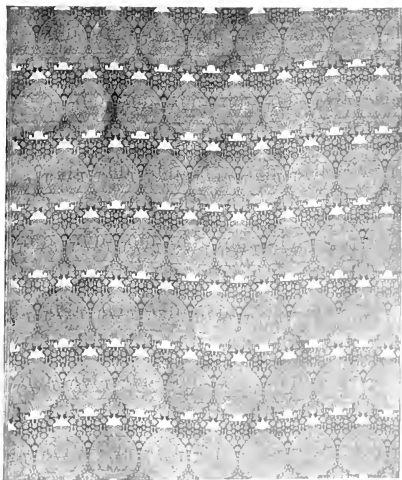
GOLD BROCADE FROM DELHI

to take advantage of the opportunities the exhibition offered them, that as much as £250 had been paid by one firm alone for floor space upon which to display their wares, and this in spite of the stringent condition attached to all the agreements that no article of European design or manufacture should be offered for sale.

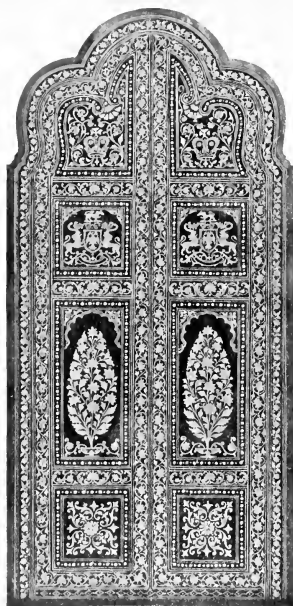
In the loan collection was to be seen that extraordinary specimen of barbaric extravagance, the Baroda carpet, made entirely of strings of diamonds, rubies, and pearls, a very cheap affair (despite its having cost £500,000 to make) when compared with the rich and harmonious Bijapur carpets which hung from the adjacent walls. The rosewood doors inlaid with ivory from Mysore were very fine specimens of their kind; while the arms from Hyderabad, the fabrics from Kashmir, Lucknow,

and Ahmedabad, had their chief quality, some alone or in support, which distinguished all articles of work of the past—the vase, tile, a sword, or a picture.

from the best of the products of the present. In surveying the whole exhibition, what impression did it convey of the capacity of the Indian craftsman of to-day compared with his compeer of the past, and with his rivals of the present? The answer to the former appears to be that, given such an opportunity as this exhibition offered, with plenty of time to finish his work, the craftsman of to-day is as capable of equally fine and intricate work as he



GOLD BROCADE FROM DELHI

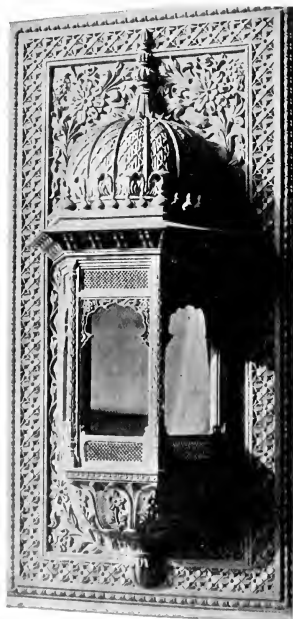


DOOR, FROM LAHORE

ever was, but he appears to have lost, if he ever had it, all originality in design, and has not progressed in technique. The old designs are not developed and adapted to newer methods, but are merely well copied in the style of centuries ago, and in some instances seen in the exhibition, only needing the alchemy of time to equal the originals. His patience, industry, and manual skill appear to be without a brain to direct them, and he is content to quietly sponge for ideas upon his ancestors, when kept, as has been the case in the present instance, from extending his depredations further afield. When this mental stagnation is contrasted with the virility and alertness of the workers of Europe, and the ingenuity and taste of the Japanese, it seems almost impossible to combat the impression that the Indian craftsman owes his present depredations to the fact that he has been

brought into competition, under entirely new conditions, with races stronger than his own. Whether he has the capacity or even the desire to wake up, time alone can show; anxiety for his future has, it must be confessed, been shown more by his rulers than by himself so far, a solicitude of which this splendid exhibition is the latest evidence. One can but express a hope that the knowledge therein acquired regarding his limitations, as well as his capacity, may bring to his directors and advisers the wisdom to apply the fitting remedy, and to the worker himself a real awakening, so that yet another peaceful triumph of British rule may date from this exhibition, and the future may see the thousands of skilful and docile craftsmen of India led by its means once more into the path of prosperity.

C. L. B.



CARVED WOOD WINDOW FROM LAHORE

MELBOURNE.—Art in Australia is likely to have a great impetus given to it by the forthcoming Australian Federal International Exhibition, to be held in Melbourne at the Carlton Palace (or Melbourne Exhibition Buildings). This exhibition has been initiated with a view to promote the interest of arts, sciences and industries, to develop their advancement in the Australasian States, and, more especially, to afford Australian artists and their students or pupils an opportunity to bring before the public the art progress made within the last decade. Invitations have been sent to eminent artists in Europe and America to contribute to this exhibition, and the management are hopeful that the collection thus obtained will prove one of the attractions of the exhibition.

The Yarra Sculptors' Society purpose holding its annual exhibition in conjunction with the Federal Exhibition, and in addition to the year's work the leading pieces of sculpture from the previous exhibitions will be included in the display, so that it will be the largest exhibition of sculpture that has been shown by local artists at any exhibition in Australia. The Victorian Artists' Society, and the Sydney Art Society intend to hold their Summer exhibitions also at the same time and place. They have secured well-lighted galleries, and intend exhibiting a very representative collection of Australian pictures.

REVIEWS.

Die Englische Baukunst der Gegenwart. By HERMANN MUTHESIUS. (Leipzig and Berlin: Cosmos, Verlag für Kunst und Wissenschaft.)

Stilarchitektur und Baukunst. By HERMANN MUTHESIUS. (Mülheim-Ruhr: Verlag von K. Schimmelpfeng.)

These two books, both of them proceeding from the pen—and due to the extraordinary fertility of Mr. H. Muthesius, afford those interested in the immediate past and the present of English architecture, and anxious as to its future, the double opportunity of examining a recensur of its output for the last twenty-five years down to the present day, and of considering it from the stand point of a German critic, not, on the whole, unfriendly and certainly well-equipped. The credentials of Mr. Muthesius may be indicated by the fact that a few years since he left the editorial chair of the "Centralblatt der Bauverwaltung," the leading architectural journal in Berlin, to occupy the post

his government offered him of Technical Art Attaché to the German Embassy in London.

The "*Englische Baukunst der Gegenwart*," a large folio volume of one hundred and ten plates (besides many plans and other illustrations in the text), includes in its consideration of modern English secular buildings the names of nearly every architect of note during the period it passes under review, and gives on a large scale illustrations of the works it discusses, in all cases from photographs especially taken for the work. It thus escapes the fallacious—and generally intentionally so—inaccuracies of the work of the "expert perspective draughtsman." In his introduction, Mr. Muthesius shows himself well-posted in the history of our architectural progress—or otherwise—of the last quarter of the nineteenth century. He does not omit even such neglected incidents as that of the powerful influence wielded on design in the seventies by Eden Nesfield. It is not his fault if he is unable to give illustrative evidence of the reasons for the even stronger influence exerted by Mr. Philip Webb's forceful personality in design. Perhaps, some day, a waiting world may have an opportunity of enjoying, and profiting by, a full presentment of the life-work of a great and too modest artist.

But while, in the introductory essay prefixed to the larger work, he passes in historical and critical review English architecture alone, the author's "*Stilarchitektur*" covers a much wider and more general ground. It traverses, with such limitations as a volume of 67 pages must impose, the evolutionary process in architecture as evidenced, for the most part, in Germany, France, and England, and finally lands us at the same culminating point in the present day with regard to each of these countries.

In each man are asking—Mr. Muthesius is himself an expression of the tendency—What is this style—nay, this stylism—to which we are bidden to submit ourselves passively and unquestioningly? Is it a power above and beyond ourselves, to which we vain must bow—a dogma as true as Faith, and with the same penalty for defiance and the same threat of damnation for unorthodoxy? Or is it, in architecture alone, of all the arts, the least able to say, hopefully with Rossetti, "I have been made to be," and to express a truth that is not binding, the statement being "merely" a matter of taste?

The modern war of styles is a very real thing, as yet, call it a Battle of the Styles, as in England, but a battle that is not fought for itself in the possible sense of a *bellum* for

and crafts, has grown in volume and in force, and has spread over the whole continent of Europe. And its effect has been to sweep away in large and growing measure those conventions of design, those traditions of thought and method that had bound inventiveness, as applied to decorative art and the various crafts, in the strong ligatures of style. In the treatment of furniture, for instance, of stained glass, of metal work, of jewellery, it is possible for the craftsman to ask for his work other praise than that it is a faithful approach to the work of this century or of that. He need not work weighted by a fear that the critic or the purchaser will necessarily reject his work as not being true to the ancient canons of design, or condemn it as not being "correct" when measured by the standard of some dead-and-buried style.

But, having and, indeed, with no great rush of enthusiasm, but somehow grudgingly—granted freer and wider expression to the craftsman and the decorative artist, it is very sternly refused him who needs it most the architect. What is said of him by general public and brother-artist alike, if he ventures to plead that he also has something of himself, not culled either from a library-book of "Orders," or from his own sketch-book, which he would like to make his buildings express? He meets with short shrift indeed. There are many weapons at hand with which to castigate him. He is ignorant—though he claims that the more educated you are the more will be your knowledge, the less you need "lift" other men's work. He is affected—though his work is in very truth less of an affectation than the thirteenth or the eighteenth century design his critic produces. He is "trying" to be "original"—though he declares his principles are not an attempt at originality, but a vastly different thing—a refusal to copy.

So stifled is this atmosphere of chilling non-concurrence that few amongst English architects long for the level safety of the plains, rather than attempt the heights of imagination and invention. That within the limits of tradition, dealing with the column and entablature, the styles and shif-borders of the past, much fecundity of cleverness and adaptation and appropriation is exhibited (as Mr. Muthesius' book gives evidence). The architecture of Hardin and the old Georgian home of grace in English country, the sixteenth century, the eighteenth century till more (so the fashion runs) than the eighteenth century, each in turn is called upon to furnish the manufacture of a design. And

the product of the "Architekturmacherer"

'rein' zu handhaben." How seldom, how very, very seldom, do we come upon anything which puts in evidence English design speaking to-day in its own terms, and without recourse to the language of other times and other countries! Of the 110 large plates in the "*Englische Baukunst der Gegenwart*," a bare half-dozen show their authors actuated by such an ideal,—a fact no less deplorable than humiliating, when we realise that it was English craftsmen some fifteen years ago that infused new life and vigour into the nearly moribund decorative arts, and all but recreated the crafts.

And yet in Architecture, the head and front of these, it is England—Mr. Muthesius' book is witness to it—that lags behind the world.

The Study and Criticism of Italian Art. By BERNHARD BERENSON. Second series. (London: George Bell & Sons.) The new volume by the accomplished author of the monograph on Lorenzo Lotto, and other critical works, has all the peculiarities of its predecessors. It is in some respects unique, giving much valuable information in an attractive form, but it is at the same time incomplete, and its style is often irritating to the student who hopes to be guided to a final opinion on the vexed question of the authorship of the works described. Mr. Berenson has the somewhat remarkable habit, bewildering to his readers, of beginning at the end, or, rather, ending at the beginning of his subjects. His preface in the present instance explains, or attempts to explain, his reasons for sandwiching a "Word for Renaissance churches" between two chapters of what he calls constructive, but which is really destructive, criticism of certain typical examples of Italian painting. His last chapter was originally intended to be the first section of a book on the Methods of Constructive Art Criticism, and the author includes it here because he says the aim of his Lorenzo Lotto was not recognised by his critics, although "this work in a special introduction, in the introductory paragraphs to each chapter and here and there throughout, speaks of methods yet," he adds, "to my no small astonishment not a single reviewer of either the first or second edition has made the slightest reference to the general theory on which the book is based. And yet, but for the general theory, I scarcely should have allowed a second edition of 'Lotto' to appear; for I originally selected this painter more for his excellence as an illustration in method than for his actual achievements, although they are considerable, as an artist." Surely it would have been better had Mr. Berenson

placed his very informing dissertation on Method in the fore-front, instead of the rear, of the present battle with ignorance. Written many years ago, but never published, it was but the initial step in what would have been an exhaustive guide to the science and art of connoisseurship, which Mr. Berenson considers distinct from each other, although to the uninitiated they would appear to be one and indivisible.

Nineteenth Century Art. By D. S. MACCOLL. (Glasgow: Maclehose & Sons.) £2 2s. net.—With rare skill Mr. D. S. MacColl, who is justly looked upon as one of the leading art-critics of the day, has converted what might have been a merely ephemeral memorial of a passing event into a masterly review of the painting and sculpture of the nineteenth century. Written in the somewhat rugged yet incisive style peculiar to him his various essays define with unhesitating fidelity the characteristics of the new art that has arisen not out of the ashes but out of the still glowing embers of the past, which seem likely to burst into new life in the century just begun. Mr. MacColl's opening chapters on the "Vision" and the "Imagination" of the period under review are a masterly examination into all the tendencies developed in it, and to the lay reader, driven almost to desperation by the ever changing technicalities of art nomenclature, they will be found a most useful guide. Even without the illustrations the book would be a most interesting one, but enriched as it is with a great number of fine reproductions of typical examples of the masterpieces collected for the first and last time at the Glasgow Exhibition of 1901, it will take rank as a classical history of nineteenth century art, more valuable even to those who were unable to avail themselves of the privilege of studying the original works of art, than to those who actually examined them on the spot. It is indeed impossible to over-estimate the educational advantage of studying side by side the productions of the so-called Titans and Olympians, such as David, Goya and Blake: the exponents of landscape pure and simple, such as Cromie, Turner, Corot, and Rousseau, or of what Mr. MacColl calls "heroic art fused with landscape," such as Millet and Chassereau, and of comparing the very latest developments of impressionism with the early work of the Pre-Raphaelites and the Realists.

Measured Drawings of Old Oak English Furniture. By John Waymouth Hurrell. (London: B. T. Batsford). Price 2 guineas nett. Mr. Hurrell's volume contains 110 plates of imperial

quarto size, in which he gives drawings of Old English Furniture in oak, as well as of certain architectural features, such as panelling, ironwork, lead glazing, etc. The book sets forth with a commendable simplicity of draughtsmanship, the profiles and mouldings to which the charm of the old craftsmen's work in these directions was so largely due. We hardly think, however, that the author states the case as it ought to be put when he says in his brief introductory note that it is the business of the Architect, Designer, and Craftsman of to-day "to produce *similar* work in modern times." We hope that such volumes as his are rather put forward as showing the means by which the old men arrived at their delightful results than as offering us models which we are to copy. Design in a world dominated by that system of evolution which obtains in art, as in everything else, cannot proceed by going backward. But, from the proper point of view, Mr. Hurrell's book is, as we say, interesting and valuable to the designer, as showing not only the honest use of material with due regard to its nature, but the care and discretion with which the old craftsman introduced his ornament as a well thought out contrast to his plain surfaces.

Ancient Coffers and Cupboards. By FRED ROE. (London: Methuen & Co.)—As is pointed out by Mr. Roe, the well-known artist, the subject of ancient furniture is a very complex one, but at the same time it well repays those who care to give it the attention it deserves, reflecting, as it does, the various influences brought to bear upon the people for whom the quaint old relics which have been preserved to the present day were originally produced. The researches, of which the results are embodied in this very fascinating volume, occupied no less than seven years; but that they were a labour of love is proved by the enthusiasm pervading every page of the interesting narrative. Beginning with the Dark Ages, Mr. Roe passes in exhaustive review the chief examples of coffer and cupboards in the various museums and churches of Great Britain and Europe or in private possession, illustrating his descriptions with many reproductions, the greater number after drawings by his own hand. He concludes his work with an earnest wish that will be echoed by many, that the present generation of treasures of inestimable value could be brought to appropriate notice and preserved fully. Suffolk, he says, owns a fifteenth century coffer, which is decorated upon its inside for paint pots. Hunts possesses one of the best of the rarest forms of old English chests, a

Awards in "The Studio" Prize Competitions

ruthlessly to alternate currents of dry heat and damp; and similar instances could be multiplied.

William Morris. By J. W. MAC KAIL. *Esse Mundus; Industrial Ideals; and The Book Beautiful.* By T. L. COBDEN-SANDERSON. (7 The Terrace, Hammersmith: Hammersmith Publishing Company.) Price 2s. 6d. each net. —Mr. Mackail's short account of the life and aspiration of William Morris is clear and concise, and the author does not make the all too common mistake of overstating the claims of the subject upon our admiration. Mr. Cobden-Sanderson's socialistic ideals are Utopian; but his views on the ideal book, as far as they go, are aesthetically sound.

Anvorances: Poesies Intimes. Par ALEXANDRE DE RIQUER. (Barcelona: A Verdaguier.) This little volume of Spanish verse is presented to the public in exquisite manner. The paper cover in dull green and orange is very delightful, while each page has on it a simple but delicate floral decoration. The shape of the page is tall and narrow, the paper of excellent quality, and the letterpress very clear. Our own poets who pride themselves on the appearance of their books will be envious if they meet with this original and dainty little volume.

The Book of God's Kingdom. (146, Queen Victoria Street.) 1902. This little book consists of a popular illustrated report of the British and Foreign Bible Society for the year 1901-2. Its subject matter is outside the scope of THE STUDIO, but it contains some excellent reproductions of photographs of Eastern life and scenery, and it is well printed and neatly bound.

We have been asked to state that the book and the illustrations of Timothy Cole's "Old English Masters," reviewed in the December number of THE STUDIO, are the copyright of the Century Company of New York.

The agents for the Raffaelli Solid Oil Colours in Great Britain, the Colonies, and the United States, are Messrs. Winsor and Newton, of Rathbone Place, London.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXXII.)

DESIGN FOR A SMALL SUMMERHOUSE.

THE FIRST PRIZE (*Two Guineas*) has been won by *Kenon* (Francis W. Yorke, 13 Albany Place, Bedford-on-Avon).

THE SECOND PRIZE (*One Guinea*) by *Picks* (Mick Horsell, South Primrose Hill, Chiswick).

Hon. Mention: — *Brush* (Percy Lancaster); *Gleeson* (C. J. White); *Pecksniff* (William Pyper); *Curlew* (L. G. Bird); *Jim the Penman* (J. Prior); *Mamabashi* (C. P. Carter); *Onyx* (R. F. Cerrito); *Abt Vogler* (S. C. Ramsey); *Pook-Bah* (C. E. Jackson); *Yeo* (W. Huxley); *Cigarette* (G. Fraser); *Chelsea* (W. Kidd); and *Chapenga* (J. J. Witcombe).
(A XXXIV.)

DESIGN FOR A STREET LAMP-POST AND LAMP.

THE FIRST PRIZE (*Two Guineas*) has been awarded to *Lamplighter* (J. P. Hully, New Road, Lancaster).

THE SECOND PRIZE (*One Guinea*) to *Tramp* (David Veazey, 27 Rectory Place, Woolwich).

Hon. Mention: *Lamplighter* (J. P. Hully); *Pencil* (Bertram Ashworth); *Merlin* (B. A. Lewis); *Skulle* (W. H. Dry); *Bloom* (T. A. Cook); *Morgan* (P. M. Gustin); and *Tramp* (D. Veazey).

(B XXIV.)

DESIGN FOR AN END-PAPER.

A good many designs are tail pieces rather than end-papers, and for this reason they are disqualified; but they may be sent in again for a forthcoming competition on tail-pieces.

THE FIRST PRIZE (*One Guinea*) has been awarded to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

THE SECOND PRIZE (*Half-a-Guinea*) to *Nadia* (F. Thibaut, 23, Rue de l'Abbé Gregoire, Paris).

Hon. Mention: — *Isca* (Ethel Larcombe); *Lino* (C. J. Beese); *Arcturus* (Marguerite Igglesden).

(B XXV.)

DESIGN FOR AN ADVERTISEMENT.

THE FIRST PRIZE (*One Guinea*) has been won by *Curlew* (L. G. Bird, 3 Minor Canon Row, Rochester).

THE SECOND PRIZE (*Half-a-Guinea*) by *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Hon. Mention: *Phil* (Edward Phillips); *Brush* (Percy Lancaster); *Flying Fish* (Lilian Rusbridge); *Hagner* (F. Carter); *Sloun Garter* (A. Tuyrayne); *Malvalio* (Olive Allen); *Limpet* (J. Davy Dean); *Egmont* (Walter Russell); and *Maida* (W. H. Wilké, Paris).

(C XXVI.)

STUDY OF MIST OR FOG.

THE FIRST PRIZE (*One Guinea*) is awarded to *Eey* (Victor Stouffs, 40 Avenue Louise, Brussels).

THE SECOND PRIZE (*Half-a-Guinea*) to *Hardyal* (Dr. F. B. Jeffries, 4 New Road Avenue, Chatham).

Hon. Mention: *Brant* (C. E. Saunders); *Bromide* (H. L. Michael); *Busham* (E. E. Manwaring); *E. I.* (E. Adetot); *Whiskers* (G. H. Gidman); and *Triumphus* (Carl Fredericksen).



HON. MENTION "LAMP LIGHTER"



HON. MENTION "LAMP LIGHTER"



HON. MENTION "PENCIL"



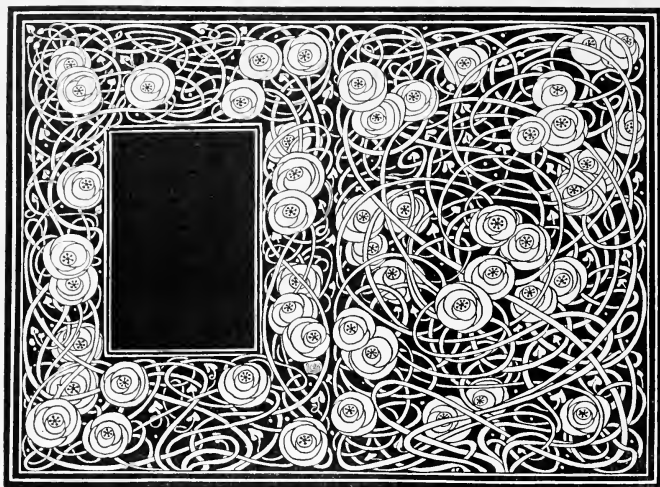
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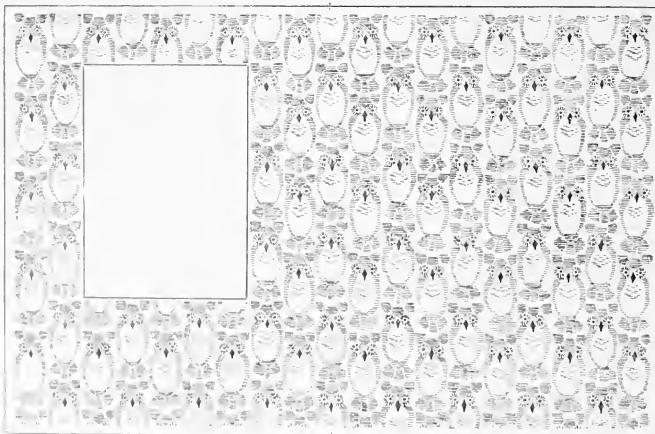
COMPETITION A XXXIV

Awards in "The Studio" Prize Competitions



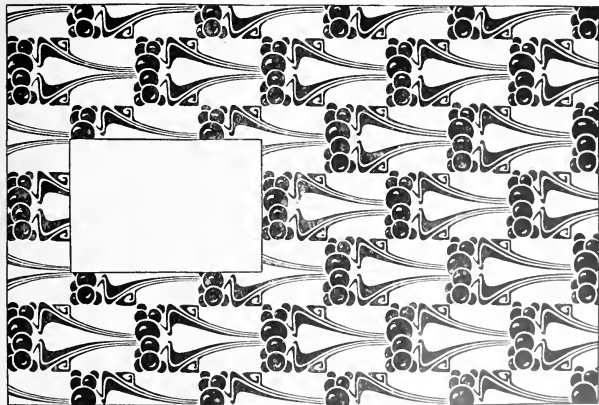
FIRST PRIZE (COMP. B XXIV)

"ISCA"



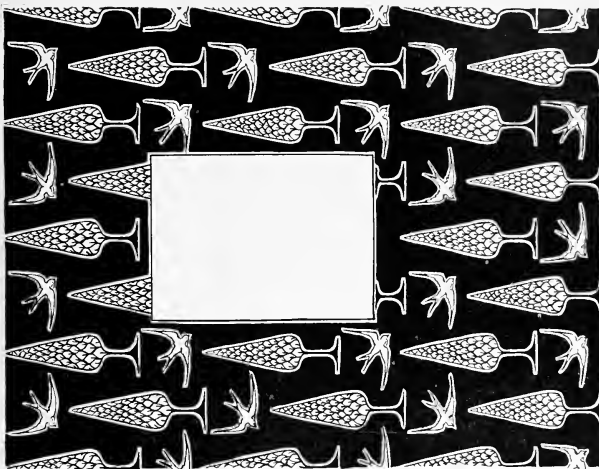
HON. MENTION (COMP. B XXIV)

"ARCTURUS"



"NADIA"

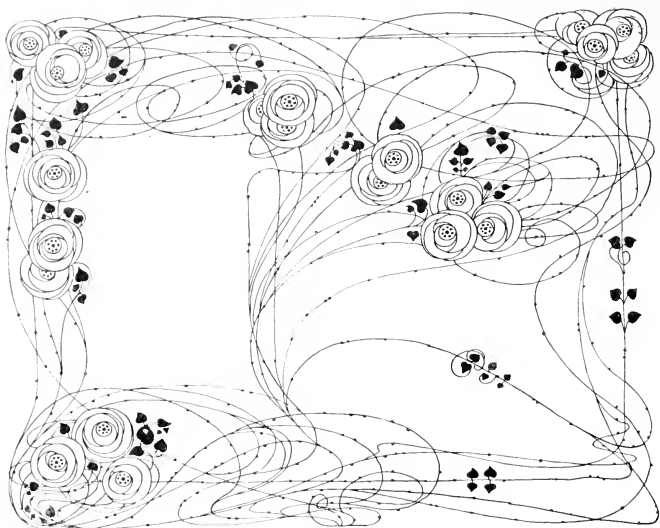
HON. MENTION (COMP. B. XXIV)



"LIND"

HON. MENTION (COMP. B. XXIV)

Awards in "The Studio" Prize Competitions



HON. MENTION (OMP, B XXIV)

"ISCA"



"HARDY"



FIRST PRIZE 1900 XXXI
"FOZY"

The Lay Figure

THE LAY FIGURE: LORD CURZON'S SPEECH ON THE DECAY OF THE INDIAN ARTS.

"Wonders will never cease," remarked the Reviewer. "For the first time in my life—one might almost say for the first time in English history—an English statesman has spoken clearly and with intelligent earnestness on a question of artistic importance. Lord Curzon's speech on the decay of the Indian Arts has certainly provoked a good deal of opposition, but it is none the less of very great interest at the present time."

"No doubt," said the Manufacturer coldly. "The subject of the speech has a far-reaching interest, but in character it is so complex that no one can deal with it fairly in the official manner that commends itself to Lord Curzon."

"Official manner!" the Reviewer cried. "What do you mean by that?"

"I mean," replied the other, "that Lord Curzon speaks to us from his position as Viceroy of India, and not as a large-minded critic, well versed in the hundred-and-one problems of business connected with his subject. As Viceroy, wisely or unwisely, he is distressed by the fact that the Indian arts and handicrafts are swerving away from their very ancient traditions. He sees decadence and decay in the changes which are taking place, and he calls upon the Indian princes and leading men to arrest the mischief by giving up their present practice of buying art-work of European manufacture. It is with the utmost scorn that Lord Curzon speaks of the preference shown by them for European carpets, furniture, brocades, tissues, and bric-a-brac. Yet their preference for these things should not be scorned by the Viceroy of India, for it is a sign or token of the response made by the Indian princes and leading men to the influence of British ideas. Under British rule, and in sympathy with the Imperial Idea, changes of racial character are showing themselves in India, and hence we may be sure that a liking for British forms of thought and of art is more likely to increase than to diminish. But Lord Curzon looks at the whole question from a point of view that excludes many practical considerations. It is his wish that the peoples of India should be modern and British in their political and economic life, and in British in all that appertains to commerce, and to art. It is a bold wish, but it is the wish of our good statesmanship."

"A bold wish, that," said the Reviewer, "that

it is waste of time to bemoan the changes which are taking place in all the Eastern arts?"

"Certainly I do," the Manufacturer replied. "The spread of Western ideas and habits cannot be stopped in Eastern countries; and the tendency of those habits and ideas is to make the Eastern arts dependent on European and American patronage. Nor can it be said at this early date whether this infusion of European ideas will be bad for the Eastern genius in art. This is a matter which the future alone can decide."

"The subject appears to me," said the Critic, "to be a perplexing one, but it is not for that reason to be ignored. That the arts and crafts of India have deteriorated during the last two centuries there can be no manner of doubt. While losing their ancient vitality, contact with European ideas has not, down to the present time, been aesthetically beneficial. For example, the carved wood arm-chairs and tables made by Bombay craftsmen for European use cannot be defended upon aesthetic lines; neither can the badly designed aniline-dyed carpets turned out at several of the jail factories in India be accepted as satisfactory. But I can imagine, nevertheless, that it is possible for Indian craftsmen, under wise guidance, to so depart from their traditional forms as to make their productions acceptable to European requirements, without laying themselves open to legitimate blame."

"That is precisely my view of the case," said the Manufacturer, "and if the Indian prince desires to receive his British guests and make them comfortable by allowing them the use of chairs and tables, knives and forks, there is no reason why he should not do so, without departing disastrously from the canons of art. The one great paramount duty of the British in India is to encourage and develop native craftsmanship and commerce. India, no more than any other nation, can afford to stand still. She must either be progressive or retrogressive, and it is for us to consider how we can guide and aid a progression which shall give to the India of the future a new prosperity—a prosperity of wisdom, of intelligent work, and of happiness and content."

"Meantime," said the Critic, "Europe and America have already opened to the Indian craftsmen many rich markets, and that counts for a great deal in a country which suffers frequently from famine. When I think of the multitudes that die in India every year for want of food, I must needs believe, in opposition to Lord Curzon, that the Indian craftsman cannot receive too much wise encouragement from our Western civilisation."

THE LAY FIGURE.



FRÉDÉRIC HOUBRON: A
PAINTER OF PARIS. BY
OCTAVE UZANNE.

PARIS, like Vienna, like Rome, and like London, has ever had her accredited painters—artists really fascinated by her beauties and enamoured of all her charms, whose sole desire has been to portray them, and who have remained absolutely faithful to their beloved metropolis. The story of the illustrators and colourists who have been captivated by the vision of Paris, and have devoted their talents to the representation of its monuments, its prismatic, animated streets, its incomparable perspectives, and the beautiful and joyous landscapes on the banks of the Seine—such a story, particularly from the eighteenth century onward, would be very interesting, and would furnish material for valuable observations on the scope and the expression of the works produced in accordance with the temperament, the personal

vision of each notator of Art, while it would be curious to trace, through their various masterly styles, the dissimilarity of impression, and the successive development of the fair city.

M. Frédéric Houbron, whose delicate and vigorous talent is now no longer unknown to the artistic public, reveals to us a novel view of things, quite rare in the rigorous sincerity with which it treats the dazzling, many-hued aspects of the great city, and while others, whose vision needs space, feel drawn by the free air of the country, the saline breezes of the sea-shore, or the atmosphere of the mountains, M. Houbron, for his part, prefers to represent the features of his well-loved town, with its multiplicity of angles. The admirable world wherein he has sworn to live, palette in hand, is bounded by the fortifications. None knows better than he at what hour of dusk this dome or that church-spire becomes idealised by a special light. He has traced the image, realised the melancholy charm of these spacious quays, planted with trees



"POINTE ST. EUSTACHE"

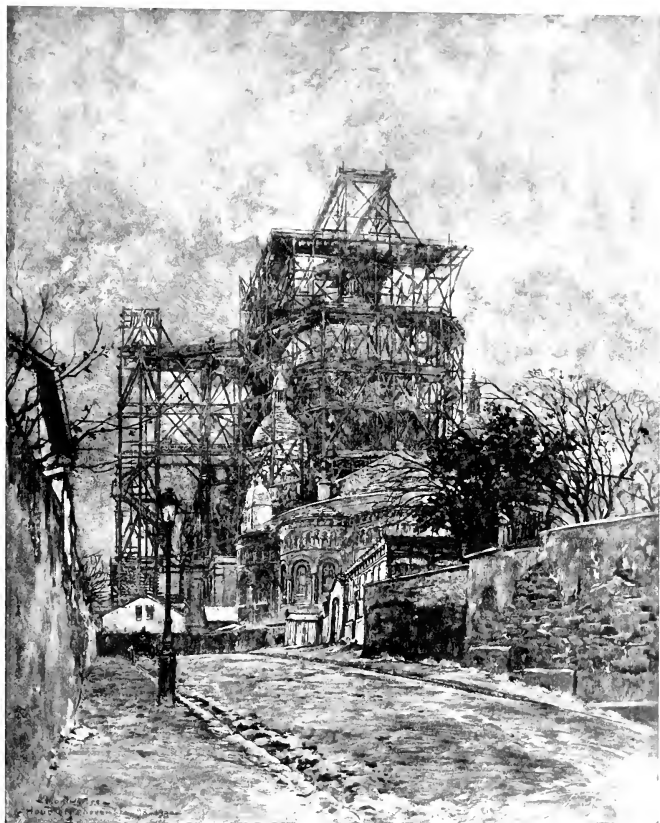
and lined with the bookstalls dear to the heart of the book-lover. He has recalled the intense poetry of these massive monuments, these triumphal arches, these market-halls, these chapels and these temples, whose architecture seems almost to live. The squares, the boulevards, the working quarters, have all been sources of infinite joy to M. Houbron, who has with wonderful success depicted the block of vehicles and the crowds of passers-by jostling one another in their feverish hurry. All this he has painted, thanks to his very personal and original manner, with precise and idiosyncratic expression. If we wished, not to class him—for talent is not to be classed but to find some affinity in art between M. Houbron and the old masters, it is with Isabey, with Boulard, with Hervier, and with Jongkind we should associate him. Like one and all of these he has an eye for curious detail, and also seeks to avoid commonplace effects of light. Also he is a little complicated in his *facture*, which contains as many elements as his virtuosity can fittingly employ. Like the masters I have named, he can catch the deep poetry of some provincial corner, some antique façade, or blind alley or dim-lit lane brightened, may be, by a window

full of flowers or by a fruiterer's stall. Isabey, Hervier, and Boulard excelled in noting, in the somewhat sombre manner of Decamps and Daumier, those places which suggested romantic reverie. Houbron shows more life, more youthful spirit, in his choice of places and crowds. Jongkind—a master, alas! all too late appreciated—even in his day akin to our impressionists, noted with marvellous skill the appearance of the town in fog and in rain. With a vision which is always very Dutch, Houbron, like the artist named, possesses the secret of being able to paint his strong city landscapes either in sunshine or in mist. But in him this gift is younger, fresher, more tender. He does not, as Jongkind did, always see Paris through Amsterdam. He seems to me to be more expressive than any of his predecessors in the truth of his art.

The genesis of his career and of his labours enables us the better to approach his noble gifts, and the more clearly to understand and appreciate his work.

Necessity compelled Houbron, at first, to undertake all sorts of uncongenial work, which, being in the nature of an "order," was in no way suited to his





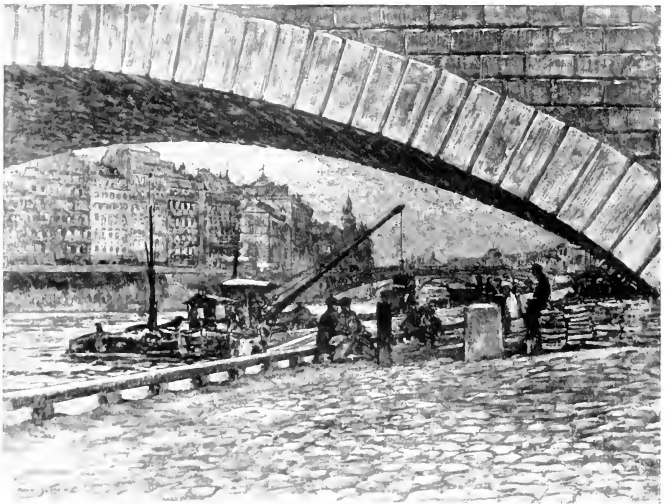
"SACRE-CŒUR: SOLEIL DANS
LE BROUILLARD" FROM THE
PAINTING BY FRÉDÉRIC HOUBRON

temperament. For years, with wonderful tenacity and adaptability, he forced himself to paint pretty fans and other trifles of the sort mostly affected by young ladies as a drawing room pastime. Now and again, however, drawn out of doors by the free air, the glowing life of the streets, the sight of the shop fronts, the exhibitions, the galleries, he would rush away and paint for his own pleasure, paint in obedience to the fresh and eager talent blossoming within him.

Each year the Salon received one of these timid studies, sincerely conceived in his spare hours in the full light of day and in the open air. And while, in this modest way, his reputation, destined to grow great, was being made secure, Frédéric Houbron, tormented, as all true colourists are, by the material difficulties which, together with certain strong advantages, are presented by water-colour painting, gradually came to use the combination of water-colours and oils wherewith later he produced such striking effects. Thus he was enabled to attempt the bold studies from nature in which he skilfully applied various sorts of colouring materials. His

process, in relation to the ever-changing poem of the landscape, was of extraordinary service to him. It may be said that, having created his own technical instrument, he used it to the full extent of his natural talent, applying himself, according to the lesser or greater duration of the impression, to note his open-air studies alternately in water-colour and in oil, and on the same *panneau*.

Soon his sphere began to widen, and feeling more confident in the resources of his palette, he was seized with a desire to attempt subjects to which he might apply the results of his experiments in new processes. The simplicity of rural scenes, the happy calm of the toiling country, attracted him with their rustic poetry. So Houbron studied the meadows and the flocks, and with attentive touch painted the harvesters working in the fields. The banks of the Seine, whose capricious course made him acquainted with all the loveliest spots in the Ile de France, revealed to him the restless life of the waters, the reflection of tree and cloud, the infinite shimmering of its ripples in the sunlight. He loved these green



"LE PETIT PONT DE LA SEINE."

BY FRÉDÉRIC HOUBRON



"PLACE DE L'HOTEL-DE-VILLE"

BY FRÉDÉRIC HOUBRON



"BOULEVARD ST. DENIS"

FRÉDÉRIC HOUBRON

outskirts of Paris, whose delicate and often realistic charm prepared him to appreciate that of the great town itself. Working assiduously, he did study after study, and by the advice of his friend Karbowsky—the delightful painter of flowers and fruit—introduced himself to Cazin.

Houbron's mixed process attracted the master's full attention, and he congratulated him on it. Houbron apologised for using the changing water colour process, which, he said, was employed by most people only for inferior art; but Cazin denied this, and very justly replied, "Monsieur, there is no such thing as an inferior art." On the subject of his works, Cazin told the young artist that he considered him endowed with great sincerity of detail, and that a strong regard for truth guided his brush without rendering his mode of painting affected or mannered. Soon after, Houbron, introduced by Cazin himself, was admitted an associate of the Société Nationale des Beaux Arts, and sent a fine selection of his productions to its Salon.

It was at this time that the idea of specialising himself in the Parisian *genre* took full possession of Houbron. Soon he hardly ever left Paris, but

confined himself within the boundaries of the picturesque quarters, by the river side, and near the squares and the public monuments. Originality of style was speedily followed by originality of subject, the vast, shimmering town offering abundance of choice in the way of artistic corners. The Musée Carnavalet, where he was cordially welcomed on the introduction of M. Edouard Detaille, decided to purchase from him a scene in the Rue au Pain, a bye-way now almost entirely demolished, its old houses being among the most ancient in the Saint-Merri quarter. Since then, M. Houbron, having become, so to speak, one of the accredited painters of the old Hôtel de Sévigné, has continued to attract attention by new contributions. Thither then—also to certain private galleries—we must go in order to see and study his work.

After the manner of the masters of other days, who prepared their own canvases and ground their own colours, Frédéric Houbron has a special treatment of his own for the panel he is about to use, laying, as for a fresco, a sort of delicate foundation in which egg and wash are employed. This firm surface lends itself admirably to the fancies of his brush and pencil. Whether he use oil or water-



"CARNVALET, RUE AU PAIN."

BY FRÉDÉRIC HOUBRON



"PONT MARIE"

BY FRÉDÉRIC HOUBRON

colour, or even ink or diluted pencil-lead, the thin surface takes it with equal ease, and obediently receives the lasting imprint of this or that colour. The immediate absorption of the coloured matter greatly facilitates all his open-air studies.

Water-colour, used alone, does not allow the artist to accentuate his shadows strongly enough, or to give sufficient vigour to, say, his carnation, his black, or his vivid blue, and that is where oil is of great value; whereas for the discreet treatment of the lighter tones it is too hard and too massive. Water-colour is necessary in such a case. M. Houbron has ingeniously realised this. Hence the charm—at first the inexplicable charm—which springs from these works, wherein we seem to see joined and blended the brightest and the softest colorations possible. Here is a system of infinite resource, enabling the painter to seize the aspects of nature either in their most fugitive or their most permanent form. M. Houbron, its creator, uses it to perfection. No system could be better adapted to the rendering of his Parisian scenes, with their happily diversified detail, or to the bright and lively air of the urban spots so broadly expressed by his agile brush. In his drawings of

old and tortuous streets, with their narrow pavements, and their tottering houses and projecting, uneven stories, thanks to his individual manner, his architectural knowledge, his precise drawing, his skill in perspective, and his use of pen and pencil as the basis of his principal lines, he conveys the exact appearance of age and faded splendour. They suggest at once the water-colours of Hervier, and certain drawings by Gustave Doré, as well as some of the more recent paintings of Lépine or Boudin, some of whose attenuated greys, dim blues and milky whites he obtains at times.

The quays, equally with the streets, attract this wonderful chronicler of the minutiae of Paris. With remarkable ease he realises life in all its aspects, revealing it by turns gay and full of colour, or melancholy and pensive. He notes the points of animation, the banks fringed with barges and landing-stages, with their throngs of silent fisher men or labourers; the shady walks and the book-market frequented by the studious; the boats, the islets, the thousand and one reflections of lights, and trees, and monuments, and houses. Of such is his *Quai de l'Hôtel de Ville*, with its municipal monument, akin to that of Ypres, whose massive, irregular outline Houbron also painted in the

course of his travels; this view of *L'Ecluse de la Monnaie*, and the *Pont-Neuf*, whose lively modernity he has lightly suggested; the *Pont-au-Change*, whence he has sketched the whole course of the stream, with the *Hôtel-Dieu*, the *Palais de Justice*, and the houses of la *Tournelle*; the *Pont-on de l'Hôtel de Ville*, and many others that might be mentioned.

Houbron loves the stained glass of the churches, their shady porches, their antique galleries, with *encarbellements* bristling with fearsome gargoyles. He loves, too, when repairs are going on, the inconceivable maze of scaffoldings and stagings which give these monuments the appearance of lofty towers erected for defence, and as for the use of the catapult among the ancients. His *Sacré-Cœur* and his *Pointe Saint-Eustache* are characteristic examples of these scenes, in which he excels. In the first of these one seems suddenly to discover over Paris some new and fabulous city. For whole months together, captivated by the sight of this formidable array of beams, raising their fantastic mass beneath the sky, the painter saw the basilica as though surrounded at all parts by a marvellous framework. Facing the "Halles," the church of *Saint Eustache*, with woodwork mingling with its ancient stone, inspired him with lovely æsthetic material. Evidently Houbron is the painter of scaffoldings, and of those wooden towers so admirable in their equilibrium, whose lofty silhouettes give, from all parts of the town, an appearance of continual construction. Imagine then the delight of the artist when the Universal Exhibition of 1900 was planned, and the innumerable scaffoldings of "Old Paris" and the *Rue des Nations* began to spring up on both banks of the *Seine*. A city sprang into being suddenly, as though

grown on piles—a fairy city of wood, with pointed crests and spires, and campaniles and colonnades. *A l'vue de la Rue des Nations*, in the possession of M. Henri Monod, testifies to the artistic delight felt by the painter at the realisation of his dream. But, alas! the dream was all too brief. It disappeared gradually, as the palaces were completed, and the picturesque scaffoldings were removed.

Next M. Houbron devoted his energies to realising the impression of the ardent life of the Parisian boulevards, and other populous places where the public congregates. Among these efforts are *La Place de la Bastille*, a *Jour de Mi-Carême*, *Le Boulevard Saint-Martin*, *le Soir*, *Le Boulevard*



"ALLEGORY OF BEING."

FROM THE DRY-POINT BY AUGUSTE RODIN

Auguste Rodin's Dry Points



"FANTASIE"

FROM THE DRY POINT BY AUGUSTE RODIN

of which the artist, in the course of his walks, loves to grasp the city's minutest expression, its smallest artistic aspect. He never tires in his love of this beautiful Paris, but unceasingly portrays it in its most diverse moods and forms. With the assistance of a process which is indeed an invaluable auxiliary to his art, he shows us in masterly fashion the Paris of to-day; and, while working for the present, he is doing even more for posterity by preserving in an attractive form the aspects of the city.

OCTAVE UZANNE.

Montmartre, La Porte Saint-Denis, Le Boulevard du Palais, and La Place Vendôme. Occasionally he has painted gardens—this fresh *Luxembourg*; for instance, seen from the *Fontaine Carpeaux*; or it is *Nôtre-Dame*, the Vessel of the city, which has fascinated and detained him. Front-face and sideways, three-quarters and from behind, he has striven to depict this old ship of venerable stone in its sublime grandeur. Desiring to show it from very near, to see it as, doubtless, those who built the edifice saw it, he conceived it very big, very high, and very beautiful.

In the same spirit another artist, M. Claude Monet, with pleasing audacity conceived his long series of views of Rouen Cathedral — works which were really a triumph.

But I have been referring latterly to M. Houbron's principal works. I wish, by way of conclusion, it were possible to show in their *ensemble* the numberless sketches and plans and studies, the hasty "notes" by means

AUGUSTE RODIN'S DRY-POINT ENGRAVINGS. BY WALTER SHAW SPARROW.

IT has been said with truth that French sculpture at its best has ever been more or less in open revolt against the ideal stateliness and repose inculcated by Greek precedents. Thus, for example, a fondness



"LA SPHERE"

FROM THE DRY POINT BY AUGUSTE RODIN

Auguste Rodin's Dry Points

for alert and vigorously expressive movement was a legacy that Jean Goujon (1515?—1572) inherited from his forerunners, the Gothic stonemasons and carvers; and if you study the work of Goujon's successors, from the time of Germain Pilon to those of Barye and Carpeaux, you will find that the same fondness lived on as a tradition, till at last it became a potent influence in the life and work of Auguste Rodin. Then, little by little, it was transformed beyond recognition in a wonderful, unique manner, for Rodin blent it with an energy more naturalistic, and with a passion more vehement and more sexual, than had ever appeared before in the art of sculpture.

In truth, the genius and the work of Rodin mark an epoch in history. They represent a nation and a type of society, they belong to France and the nineteenth century. By them we are in-

troduced to a modern Michael Angelo that provokes discussion instead of awe, so responsive is he to the scientific tendencies of the age he lives in, and so moved by those emotions of a sexual kind to which the French give so much attention, in literature and in art. Most critics are diffident when they stand in the presence of Buonarroti, that great and lonely monarch among the leaders of genius: they stand aloof, and are content to be silent courtiers. But when they begin to study the kindred greatness of Rodin, they feel at once that Buonarroti's kingliness and authority have descended from their throne and become democratic. The spirit of the modern world has triumphed, giving us a Michael Angelo of its own breeding and rearing.

This is why friends and foes alike have treated the genius of Rodin with a familiarity such as

popular newspapers show to the leading statesmen of the hour. Insults, impertinent flatteries, silly dithyrambs, endless gabble and endless gush—all these things Auguste Rodin must know a great deal too well; and it is to be remarked also that his admirers, like his detractors, are generally far more eager to examine his great work bit by bit, than to see it as a whole, largely and in focus. Most of them, instead of keeping closely to essentials, either lose themselves in the dreary wastes of metaphysics, or else fill their pages with tiresome descriptions; and hence it is worth while to draw attention to those characteristics which M. Rodin himself values most highly.

Movement and vitality—a vitality alive with drama—must be mentioned first of all, for the sculptor is not greatly fascinated by the human body in repose. Indeed, he is never tired of reminding us in his work that the beauty of the human body is perfected and completed by the thrill of strong emotions; hence the deference he pays to the mute eloquence of gesture, to facial expression, and to other muscular and nervous signs of



FROM THE DRY POINT BY AUGUSTE RODIN



VICTOR HUGO

FROM THE DRY POINT BY AUGUSTE RODIN

(Printed after the bur on the plate had been worn away)

the agitations common to mankind at large. The emotion that appeals to him most of all is the passion of love, and his aim is to enhance this passion by emphasising the sex-attributes of form in the figures of his men and women. The women are always superlatively feminine, the men superlatively male and virile—a fact, this, that takes us far away from the ideal of the Greek sculptors, who did not object to a mingling of feminine attributes in the forms of their male figures. The art of Rodin, like that of Rubens, is always promiscuous of strong generations yet to be.

Again, I have said that Auguste Rodin is responsive to the scientific tendencies of the age he lives in, and by this I mean that he delights in such habits of close and searching observation as are rarely found outside the world of science. Everything appertaining to the study of anatomy, from the texture of the skin to the malformations caused by various occupations, is of as much interest to him as to a physician: and this is why his work is so significant in structure. Every detail of the anatomical treatment suggests character, and is necessary to a right understanding of the sculptor's aim.

These and other characteristics may be studied apart from the sculpture, in many drawings, and in a few dry-point engravings. The drawings have been exhibited many times and are familiar to a large public, while the admirable dry-points are but little known. They exist only in a few proofs,



HENRI BEUQUE

FROM THE DRY POINT BY AUGUSTE RODIN

Auguste Rodin's Dry Points

and not more than two or three have hitherto been illustrated. A dry-pointed metal plate yields only a small number of proofs, for the reason that the bur raised by the engraving tool soon wears away in the printing press: this may be seen by looking at the paler proofs of the Hugo portraits illustrated on pages 91 and 93: and thus good impressions of the dry points by Auguste Rodin are inevitably scarce. For all that, they can be brought to the notice of all students by means of good reproductions, and to-day, thanks to the courtesy of M. Rodin, a complete set is published for the first time in a magazine.

Twenty years have past since M. Rodin made his first dry point. He was in London at the time, staying for a short visit with Mr. Legros: and it was to gratify his friend that he experimented with the dry point. His first attempts were the *Sphere* and the *Allegory of Spring*. In both he made use of a common sewing needle, and obtained with it some delicious qualities of line. The *Allegory of Spring*, with the playful cherubs clustering about the young girl, is as winsome as it is admirably drawn, being full of youth and delightfully fresh and pure. The composition appeals strongly to Rodin, for he has drawn it in pen-and-ink, and made use of it as an intaglio-like decoration on a Sèvres vase.

Then, as regards the *Fantasia*, with the groups of male nude figures, does it not recall to mind the sketching manner of Leonardo? Note with what ease and assurance the figures are constructed and set in movement. The play of the muscles is indicated with knowledge, and the design is alive with animation. To sketch roughly in this vital manner is a thing that most artists try vainly all their lives to do.

But it is in his portraits above all—in the portraits of Henri Becque, and Antonin Proust, and Victor Hugo—that Rodin justifies the enthusiastic praise with which his engraved work has been welcomed by French critics of note, like Gustave Geffroy and Roger Marx. In these portraits the chief thing to be noted is the quality and character of the modelling; it seems to be chiselled, so firmly is it handled, and so weighty with the feeling of bone under the skin. The subtle and refined portrait of Antonin Proust, done

twelve years ago, is the last dry point executed by M. Rodin: and the student should compare its light delicacy and refinement with the more virile and nervous handling of the *Victor Hugo*. Further, the *Antonin Proust* is treated as a portrait in low-relief sculpture, and the modelling throughout is admirably subtle in the management of the planes. Remark, too, how sensitively and well the ear is drawn, and remember that a well-drawn ear is a test of skilled draughtsmanship. But if this portrait of Antonin Proust is a good dry point, what are we to say of the masterly character-studies of Victor Hugo? These are nobler prints without doubt: M. Rodin has produced nothing finer in his engraved work. The poet is represented in his declining years, tired, but not out-worn, by his long career of astounding energy and toil. He has felt more emotion than six ordinary men are subject to in a life-time; but he remains Victor Hugo, and not a spent force of Nature.

W. S. S.



ANTONIN PROUST FROM THE DRY POINT BY AUGUSTE RODIN



FROM THE DRY POINT BY AUGUSTE RODIN

VICTOR HUGO



FROM THE DRY POINT BY AUGUSTE RODIN
(Printed after the bar on the plate had been much worn)

A Suburban House and Garden

SOME NOTES ON A SUBURBAN HOUSE AND GARDEN. BY HUGH P. G. MAULE.

MUCH has been written of late on the revival of English gardening, but it has chiefly had reference to large gardens and fine houses, and too little regard has been paid to the smaller kinds, which really almost equally deserve our attention, and which well repay an attempt at analysis and study.

The illustrations of this garden and house at Harrow, designed by Mr. Arnold Mitchell for himself, are worthy of some consideration; for though the site is contracted and difficult to treat, it is a good example of what can and might be done in scores of cases to attain unity of conception and a definite combination of house with garden, even though the area be limited in extent and the house but a small one.

Mr. Arnold Mitchell has fully realised that a site, no matter how small (and this is only one-third of an acre), is capable of definite treatment, provided the correct scale is kept in all the parts, and planning in the grand manner is not attempted in such a small and confined area.

A reference to the plan and various views will demonstrate the difficulties of the site, which is in shape like an irregular kite, bounded on the north and east by the high road, from which the land falls rapidly. It is clear, therefore, that the varying changes of level should form the *motif* of the whole scheme, and should dominate the relationship between house and garden. It is just this combination of house with garden, and the manner in which each has been treated individually, as well as in its relationship to the other, which claims our attention.

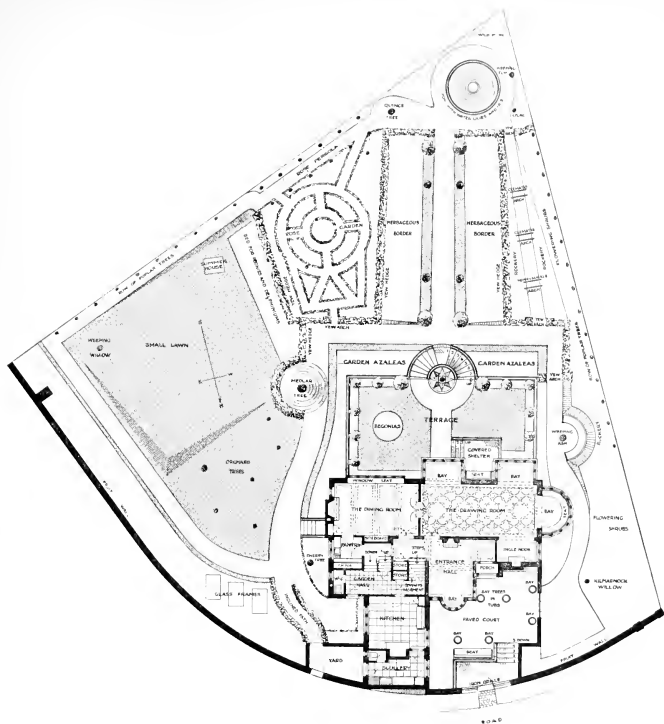
The archway and forecourt which so effectively screen the entrance from the road, the terrace and garden steps set out where the greatest length can be obtained, the skilful seizing of the most level portion for a lawn as a children's playground, show conclusively what an important part the garden has played in determining the exact position of the house, and that it has been an important factor in its plan, and that the site, difficult as it is, has been treated as a whole. Indeed, if these and the garden surroundings generally be eliminated, the plan of the house becomes almost meaningless.

The result is that the utmost advantage has been



"THE ORCHARD," HARROW. ENTRANCE FRONT.

ARNOLD MITCHELL, ARCHITECT



GENERAL PLAN OF HOUSE
AND GARDEN. ARNOLD
MITCHELL, ARCHITECT

A Suburban House and Garden

taken of the ground, and both house and garden gain accordingly; and, when the softening effect of time has had more play and the early newness has subsided into the calm growth of years, this welding of house and garden will be still more apparent.

A new garden, no matter how well the things in it may grow, even in a few years, cannot have that subtle charm which time alone can bestow; but few people realise how rapidly this charm *can* grow, or how much can be accomplished in a short time when there is a central idea running through the scheme, and care is exercised in the initial choice of the flora. It is essential that local garden-craft should be considered, and that flowers and fruit-trees are selected with a view to their adaptability to the soil and surroundings. It is hard to believe that this garden is the result of less than two years' care, for how often is it stated that "it takes years to make a garden"—a belief which is possibly responsible for a good deal of that which is slovenly and unkempt in the gardens we see around us.

Successful garden-making largely depends upon

the shelter and seclusion afforded to the inmates, a practical necessity which may well be taken advantage of, and turned to aesthetic account by means of high boundary walls. In this case the site formed the orchard of an old property, and the fine old wall bounding the road was already in existence, and has undoubtedly largely contributed to the general success of the garden. The initial expense of providing wall shelter is often a deterrent, but it is an expense which is well repaid. Amateur garden designers seldom realise how essential shelter really is, and the comparative failure of some gardens may be clearly assigned to this cause.

The recent awakening in garden craft and design, and the desire to bring the house into more direct relation with the garden, have led to some considerable inquiry into the garden design of the past; but, unless the real needs and necessities of modern life are thoroughly grasped, and the garden is designed upon them, in the same spirit as that in which the old garden gradually grew out of the necessities of its time, there is a danger that this revival, like others of an architectural character,



THE ORCHARD, HARROW. GARDEN PLAN I

ARNOLD MITCHELL, ARCHITECT



A Suburban House and Garden

may result but in the dead bones of former glories. The materials — plants, flowers, close-trimmed hedges and the like—may have the same charm of form and colour, but if the mind which arranges them is not imbued with real understanding the result will be mere copyism of the past.

In former days the evolution of the English garden proceeded upon well-defined lines, the heart of the matter being that a garden was needed for the support of the household, and from the necessary cultivation of herbs and fruits the gradual and increasing importance of the flower or pleasure



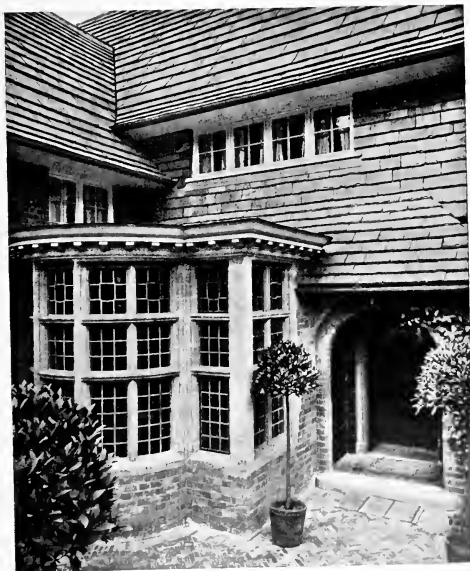
"THE ORCHARD," HARROW A RAIN-WATER HEAD

BY THE BROMSGROVE GUILD OF HANDICRAFTS

garden was a very natural step. That distinct attribute of adequateness which old-world gardens possess—especially, perhaps, smaller ones—is undoubtedly due to the fact that they were sub-

ordinated to the real needs and necessities of their owners, to whom they were indeed vital, and hence the important part which the fruit and kitchen gardens always played in their arrangement. But in the small garden of the average suburban house, that creature of modern growth, the cultivation of vegetables can find but small space, though it might well have more attention than is usually the case, and a happy combination of fruits and flowers is certainly one of the lessons which can be assimilated and applied to-day. It is, however, chiefly the æsthetic and educational side to which we must turn: and here is to be found a complete justification, should one be needed, for the orderly and systematic arrangement of the small plot surrounding the house.

If it be desirable to have beautiful homes,



"THE ORCHARD," HARROW: THE ENTRANCE

A. MITCHELL, ARCHT.

A Suburban House and Garden

beautiful in every single thing which pertains to them, in which form and colour play an important part, making lives healthier and brighter, surely this ideal can be extended, and a trained intelligence brought to bear upon the garden, giving to it just that same thought and care which are bestowed on the house, looking to it also for a share in the continual education and refinement of mind and eye which association with beautiful objects must inevitably bring. Few who have felt the calm and peaceful influence of some old and well-loved garden would deny that a world of happiness can be shut within its mellowed walls; and there seems no reason why many a small garden, less even in extent than the subject of



"THE ORCHARD," HARROW: THE HALL WINDOW

A. MITCHELL, ARCHITECT

our illustrations, should not be as much a work of art as the house it encircles.

It is interesting to turn to a sentence from an essay by Huxley, "Evolution and Ethics," in which he is speaking of the tendency of cultivated and imported plants and flowers to be soon superseded and choked out in the struggle for life by the plants indigenous to the locality, if left entirely alone in a garden without the agency of man to assist them. Many of these plants are themselves the works of art of man, inasmuch as they have never existed except under conditions such as obtain in the garden. He says:—

"It will be admitted that the garden is as much a work of art, or artifice, as anything that can be mentioned. The energy localised in certain human bodies, directed by similarly localised intellects, has produced a collocation

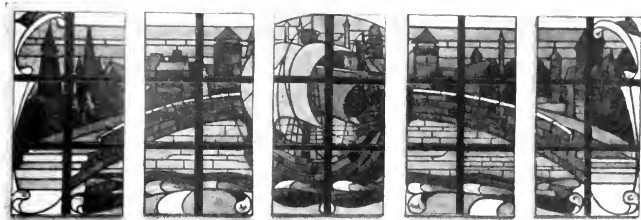


"THE ORCHARD," HARROW: THE GARDEN

A. MITCHELL, ARCHITECT



A Suburban House and Garden



"THE ORCHARD," HARROW : A DRAWING-ROOM WINDOW

BY THE GLASS-PAINTER COMPANY

of other material bodies which could not be brought about in the state of nature. The same proposition is true of all the works of men's hands, from a flint implement to a cathedral or chronometer, and it is because it is true that we call these things artificial, term them works of art, or artifice, by way of distinguishing them from the products of the cosmic process working outside man, which we call natural, or works of

nature. The distinction thus drawn between the works of nature and those of man is universally recognised, and it is, as I conceive, both useful and justifiable."

It was the unfortunate non-recognition of this distinction which led to the absurdities perpetrated in the latter part of the eighteenth century : that forced attempt to copy and imitate nature which brought about the destruction of so many beautiful



"THE ORCHARD," HARROW : THE DINING-ROOM

ARTHUR MITCHELL, ARCHT. R.C.S.

A Suburban House and Garden

gardens, and introduced so much that was absolutely meaningless and false.

Now that this aberration is seen in its true perspective, the pendulum is at length swinging back, and the banalities of the nature and landscape school are giving place to a truer appreciation of the fact that the design and construction of a garden is indeed art, and that of a very distinct and especial kind; but it must not be forgotten that the conditions of modern life have changed and are radically different from those which brought about the development of old gardens. A glimpse beneath the mere surface of things will, however, convince us that even if the old requirements are no longer present, there are others quite as important, which, if treated upon the broad lines of utility, or looked at from the more scientific point of view of education, both ethical and artistic, will supply all the data required for the complete development and unification of a modern house and garden as one indivisible unit, forming the centre from which our lives should gradually expand.

In small gardens, such as the one under consideration, we are not hampered by more than the

desire to make the best use of limited ground-space, to provide efficient shelter, and to make the garden as secluded as possible; not forgetting also the modern importance of the garden as the playground, and what should be almost the chief educational influence of young minds:—

“And is there any moral shut
Within the bosom of the rose?
But any man that walks the mead,
In bud or blade, or bloom, may find,
According as his humours lead,
A meaning suited to his mind.”

The garden is, in fact, the extension of all that belongs to the house, but carried one step further, and the same underlying principles hold good. It is only the materials which are different, and which, therefore, need blending and treating with a true knowledge of their properties and a real insight into the modern limitations which govern their being.

Mr. Mitchell's garden may be said to be a garden in compartments, each part having its definite use and effect. The whole has been conceived in the right spirit, meeting frankly his particular needs, and making just that perfect



“THE ORCHARD,” HARROW: THE DRAWING-ROOM FIRE-PLACE

ARNOLD MITCHELL, ARCHITECT





"THE ORCHARD," HARROW : THE DRAWING-ROOM

ARNOLD MITCHELL, ARCHITECT

setting to the home which is the ideal to be sought for.

If we now turn to the house we shall find, that though in reality small, it conveys an impression of spaciousness and comfort which is really remarkable. This is due to much thought and care in arrangement, as well as various devices in planning which all combine to bring about this effect.

In the dining-room a sideboard recess is not only a pleasing feature, but it adds space to the room in an unobtrusive way just where it is wanted. It is a typical instance of the successful architectural treatment of a necessary household detail brought into the general scheme of decoration. The juxtaposition of dining- and drawing-rooms, with a 4-ft. double door between them, gives a total length of some 60 ft., terminating in a delightful little alcove window, in which the skill of the craftsman has had full play and the Glass-stainers Company have carried out a really fine piece of work. This window is, in fact, the spot to which the eye is at once drawn, the culminating point of the two rooms, and therefore it is rightly



"THE ORCHARD," HARROW : A VIEW OF THE NURSERY ALCOVE WINDOW

accentuated by the rich colour and quaint design of the glass in it.

Throughout the house generally the quality and excellence of the workmanship is everywhere noticeable, and if in some cases elaboration has been carried a step too far, the richness of the colours and the skill with which they have been treated produce a complete and homogeneous effect.

Some mention should be made of the allied arts, such as the plaster-work of Mr. Bankart, who has designed and carried out two charming bedroom ceilings, and the metal-work of Messrs. Ramsden & Carr, whose enamelled finger-plates relieve the oak doors with a fine touch of colour. It is not only, however, the architectural detail which makes the completeness of the house: furniture, hangings, Persian rugs—in fact, all the household gods—combine to enhance the sense of unity which, turn where you will, is everywhere to be felt.

If the keynote of the present day is found in the word "education," and if the eye is the first and greatest teacher—as certainly it is—the skill and thought employed in designing a home, whose educational influence is to be a predominant factor, cannot be too great. For it must not be forgotten that the influence of architecture and the allied arts can best bring about the healthy and vigorous growth of mind and body in the family life, when the house and garden are conceived in that reasonable spirit of unity and completeness which modern culture and science seem to invite.

HUGH P. G. MAULE.

AN interesting souvenir of Bavarian art has recently been issued by Andelfinger & Co., of Munich, in the form of a fan, upon each of the twelve leaves of which is reproduced a sketch by one of the great Munich painters. The reproductions have been well executed.

EMILE GALLÉ AND THE DECORATIVE ARTISTS OF NANCY. BY HENRI FRANTZ.

OF all the towns of France, Nancy is perhaps the only one which can pride herself on having, during the latter part of the nineteenth century, given birth to a group of decorative artists of distinct originality, and of having seen rise up in her midst a pleiad of painters, sculptors, and decorators, all imbued with a similar ideal, all working out principles of a similar kind, and forming what may really be justly called a school which, although each member is free to follow the dictates of his own individuality, cannot fail to strike even a superficial observer as a homogeneous whole, working harmoniously for the same aim. Of course, such a movement as this cannot be compared with the same kind of thing in a great city such as Paris, but the comparative unimportance of that in the ancient capital of Lorraine is made up for by the greater unity and cohesion of



"THE OB HARDY," HARROW: BEDROOM FURNITURE.

A. MITCHELL, ARCHITECT.



VASE

BY EMILE GALLÉ

its component parts, whilst the whole bearings of the case in point can be taken in at once.

As a matter of fact, however, the artists of Nancy are but reviving an old tradition of two centuries ago. Living in a city the refinement of which recalls, on a small scale, that of Athens, they have inherited their taste for art, their deep love of nature, and their ready adaptability from their ancestors. It must not be forgotten that in the eighteenth century Nancy was a remarkably beautiful, indeed a brilliant city, with its rows of imposing edifices, their façades adorned in a style alike severe and pure, their entrance gates of finely chiselled iron-work, every detail thoroughly appropriate and harmonious, the whole effect forming a perfect feast to the appreciative connoisseur, and still breathing forth the very spirit of the cultivated Duke Stanislas Leczinska, who, as is well-known, retired to Nancy after abdicating the throne of

Poland in 1735, and of the great artists Claude Lorraine, Jean Lamour, Lellier, and Moreau, who paved the way for the new development, now in progress: for to the glories of the past, Nancy can now add those of the present. Artists such as Prouvé, Hestaux, Gruber, Fridrich Majorelle, Daum, Friant, Guingot, Bussiére, Wiener, and others, have all achieved great things in sculpture, painting, and decorative art, and have been eagerly engaged for the last quarter of a century in reforming the applied arts of every kind. Furniture, glass, pottery, bookbinding, textile fabrics have all felt the influence of the new movement, as is fully proved by the various examples to be met with in private mansions, and in museums where such things are collected.

The man to whom is due the credit of having



VASE

BY EMILE GALLÉ

inaugurated, the new movement, and who deserves special recognition as much for the encouragement given to others as for the actual work done by himself, is Emile Gallé. Although he is devotedly attached to his native town, profoundly interested in all that concerns her art development, and before all things a true son of Lorraine, he may also be said to take very high rank amongst the French artists of the day, and to be one of those who has striven most energetically in the cause of industrial art in France; and it is in a great measure due to his influence and unwearied devotion that we have had the gratification of witnessing, during the last ten years, in spite of all hesitation and uncertainty, a real renaissance of the minor arts on our side of the Channel.

What strikes us first of all in examining the work of the celebrated artist of Nancy, is his great versatility, as proved by the variety of his exhibits in the cosmopolitan shows of 1889 and 1900, not to speak of those at the exhibitions of the Société Nationale. Who can fail to remember the furniture designed by him with the refinement of style and delicacy of execution bequeathed by the time of Louis XV. to the artists of Lorraine, combined with the originality and feeling for Nature in every form, so thoroughly characteristic of the decorative designs of its author! Very specially should be noted the wonderful specimens of marquetry work preserved in the Luxembourg and in the Galliera Museum, which latter, thanks to the intelligent initiative of M. Formentin, has become a positive sanctuary of modern French decorative art. In these specimens we are struck, in the first place, with the skill with which M. Gallé has turned to account the various natural colours of the wood,

whilst working them into beautiful original designs, stamped with the impress of his own imaginative genius. Never is he happier, however, than when he takes for his motive the flora of Lorraine, working into his scheme of decoration the exquisite forms and colours of water-lilies, marsh-trefoils, forget-me-nots, poppies, and other wild flowers of the lowlands and forests of his beloved native land.

To do full justice to Emile Gallé in every branch of his art activity would require a volume, and we will confine our attention at present to his work as a designer of glass. In that direction, as in every other, he is really reviving and transforming an old local tradition. In 1448, in fact, an edict was issued by the king of Anjou authorising the opening of four glass manufactories in Lorraine. By 1568 pretty well every village of the province had its own



VASE

BY EMILE GALLÉ



glass-works, and so great was the reputation of the native products that one master glass-maker, Balthazar de Hennezel by name, was in the habit of sending to England at regular intervals skilled workmen to teach the secrets of their craft to British artisans. In 1601 the various glass firms became united in one powerful corporation, and the industry continued to be practised with fluctuations of prosperity and depression during the seventeenth and eighteenth centuries.

Preceded, then, by all these generations of artists, Gallé began work in 1865.

His greatest success appears to have dated from about the time when he first became acquainted with the triumphs of the Japanese, which confirmed him in his conviction of the necessity of adhering to strictly naturalistic decoration. He studied the science of colouring with fresh ardour; and whereas he had hitherto relied mainly upon the vegetable



VASE

BY E. GALLÉ



VASE

BY E. GALLÉ

kingdom for his decorative inspirations, he now determined to make the sister realm of minerals yield up her secrets of subtle colouring. By mixing in ordinary white glass before it cooled in the crucible preparations with a metallic base and pulverised glass, M. Gallé managed to vary infinitely the delicate shades of colouring and the degrees of transparency of his vases, giving to them some of the qualities of precious stones. In them will be found now the opalescent greens of the chrysoberyl or of the chrysolite, the silvery gleam of the cymophane, the scarlet glow of the cinnamon-stone, the blue of the turquoise, and all the variegated shades of the amethyst in a word, the



VASE. BY E. GALLÉ



VASE BY E. GALLÉ



VASE BY E. GALLÉ

colours the vitreous matter a rich or dull violet with oxide of manganese ; he reproduces the gleaming fissures in certain kinds of quartz by pouring cold water into the molten glass : he achieves his blacks with the aid of a solution of peroxide of iron. Another material which the glass of M. Gallé sometimes resembles is jade, an effect he obtains with sulphate of potash, very slightly tinged with green by the use of variable proportions of bi-chromate of potash, oxide of iron and copper ; and he gets an effect resembling that of an agate or an onyx by the incorporation of coloured ribbons with the diaphanous mass of molten glass. The eager, watchful spirit of this most prolific master

is ever reaching after new triumphs, and the discoveries we have named are but a few of the many achieved by him in various directions. He has enriched the decorative art

artist rings the changes on the complete scale of Nature's colours. Sun-stones and moon stones, milky opals, agates with mystic markings, variegated quartzes and granites, garnets and sardonyx, one and all have been compelled in their turn to yield up the most jealously hidden secrets of Nature's own transmuting furnace, in the crucibles of the master-magician of the glass manufactory.

M. Emile Gallé has, however, himself related on different occasions the fascinating story of the evolution of his results, and has generously given to the world the secrets of his discoveries. We know from his own writings what combinations produced certain specially happy effects, and how much he owes to what might almost be called accident in the mixing of certain colours. For instance, in his crystal glass and in his imitations of quartz, he



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of his day with two new processes, by means of one or the other of which were produced all the examples of his work here reproduced. To these the names have been given of the "Patina" and "Crystal Marquetry" processes. The former, as M. Gallé has himself explained, includes all the results obtained by the action produced on the dough-like mass of molten glass in accordance with their chemical constituents, the more or less prolonged duration of the operation of fusing, the chemical constituents of the atmosphere or the furnace, the nature of the emanations from it, etc., etc. The transparency varies according to the deposits, or according to what may be called a sort of superficial devitrification, resulting in a chemical deposit of an ophehic character, differing in its properties of dilation from those of the original nucleus. It is this matrix which is utilised as a new basis for ornamentation.

It is also, to a certain extent, due to accidental combinations in the preliminary tempering of the clay that M. Gallé obtains his effects resembling textile fabrics or skins, as well as the more subtle resemblances to fogs, snow or rain. In a word, with rare and happy skill he catches pretty well

every fleeting aspect of nature which can be translated into material form, and happens to take his fancy. Sometimes he incorporates in his glass what the Germans call a *leid-motiv*—that is to say, he engraves on it some well-known literary quotation. The clouds which roll across the infinite spaces of heaven, the translucent green waves of the sea, beneath which spread the floating, tress-like branches of the flowers of the deep, the azure beams of the rising moon as they caress the surface of the ocean, the russet leaves whirling in the autumn wind, the mysterious gloom of the forest depths, every fugitive mood of nature is caught and fixed in the ethereal forms evoked by the genius of this remarkable artist.

The second of the new processes, that of "Crystal Marquetry," enables the artist to multiply still more his effects of colour. He is no longer content with superposing in his designs one engraved layer upon another, although by its means he has obtained very excellent results; he now introduces into the molten vitreous mass, when still in the condition of paste, actual dabs of colour, very much as an artist does upon his canvas, and inserts in these dabs lamellæ of glass, arranging them like the pieces of a stained glass window—truly anything but an easy process, for it necessitates a series of successive heatings, in the course of which a great deal depends upon the workman to whom the task of applying them is entrusted. It is not merely a case for manual dexterity; he has to watch most carefully the effects obtained by the action of the furnace; he has often, in fact, to take the initiative, and he himself becomes for the nonce a creator, in the same sense as did each one of the weavers of Merton Abbey, to whom William Morris left the choice of the colours to be used in his tapestries.

It may, therefore, indeed be claimed for M. Gallé that he has widened the field even of such masters of the craft as the glass-makers of Murano and of Bohemia; he has not merely developed the processes already in use, he has discovered and utilised entirely new ones. The



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VASE

BY E. GALLÉ

work produced under his superintendence is worthy, in the richness of its material, the symmetry of its form and delicacy of its ornamentation, to rank with the most perfect examples of applied art of the day, such as a jewel set by Lalique, or a statuette by Dampé.

THE ARTS AND CRAFTS EXHIBITION AT THE NEW GALLERY. SECOND NOTICE.

THE structure of the New Gallery makes it difficult to do justice to all the exhibits in the matter of position and light. Consequently some of the most interesting are to be found in odd corners of the Central Hall. Two massive metal fireplaces,

somewhat in shadow, are by Mr. W. Bainbridge Reynolds. There is also a very pleasant little chimney-piece and grate, in mahogany and brass, by Mr. G. L. Morris, which arrests attention chiefly by the novel treatment of the over-mantel. This is concave in shape, causing the shelf to be wide in the middle and narrow at each end—an effect difficult to reproduce in a photograph, but giving a strongly individual character to the design. Its practical advantage is that it allows for a larger clock or other centre-piece than usually goes with a mantel of these proportions, but on the other hand it gives an uneasy feeling of having reversed the natural contour of the chimney. The brass, though a little lavish in quantity, is admirably simple in treatment, consisting of a well-shaped hood and cheeks, the latter relieved by two circular decorations showing a background of red leather through a pierced design. The use of leather so near the heat of the fire may be open to question, but it should not be difficult to substitute tiles. The work as a whole has a coherence and charm worthy of the growing reputation of this



DESIGN FOR STAINED GLASS BY R. ANNING BELI

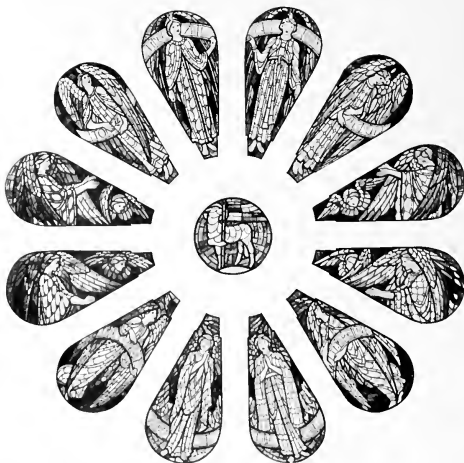
The Arts and Crafts Exhibition

designer. Another exhibitor of metal-work is Mr. Gilbert Bayes, whose bronze door-fittings are strikingly imaginative and poetic in treatment, while duly observing the sobriety and utility required of them. The slender decorative figures which form the loop-handles, and those in the plates themselves, are beautifully modelled; beneath them, and harmonious in treatment, is a letter-box, while at the upper end the design is finished by two fine enamels in dark blue with hints of gold, by Miss Gertrude Smith.

The work of Mr. Richard Garbe, who has matured notably in the last three years, also possesses high qualities of imagination and feeling, which are well exemplified in the bronze panel, *The Lady of Shalott*. Executed in very low relief, the modelling reticent and delicate, the sober beauty of the work is enhanced by its well-chosen ebony setting. Another interesting piece of decoration in bronze is the dainty little toilet set by F. Lessore, consisting of brush, comb, and mirror-frame, chased in designs representing Beauty, Love and Fame. This also shows the good taste of the designer in the way it is mounted and set out, no less than its plan and execution.

In the same hall are some of the best and at the same time the simplest of the lamp designs; notably two brass electric light pendants by the Birmingham Guild of Handicraft, another by W. B. Macdougall, and another by the Faulkner Bronze Company, in which a wise economy and right combination of materials are made to produce the happiest decorative results. Instances of the wrong combination of materials are unfortunately only too close at hand; as, for example, the use of rough bright-iron fittings upon furniture of polished mahogany, ebony, and other highly refined and finished surfaces wholly incongruous with the more rugged metals a solecism into which a well-known London Guild is very prone to fall.

Caskets of all sizes, both in wood and metal, cover a great variety of designs and a wide range of merit. Among the inlaid work, nothing else approaches Mr. Clement Heaton's brilliant little *tour-de-force* which he calls *The Forest*—one of those happy cases in which the ready vehicle seems to run half-way to meet the artist; for the effect of dawn through the trees, produced by marquetry in walnut-wood, achieves a wonderful fascination by quite legitimate means. In another method, Mr. Joseph E. Southall's painted cabinet is a sound and careful piece of workmanship; and the charming little modelled and painted panels for the ends of a workbox, by Robert A. Dawson, are worthy of note. Among the caskets and jewel-cases in metal, those by Mr. Alexander Fisher, Miss Mary G. Houston, Miss Constance E. F. Lawrence, Miss Esther Catlow, and the Birmingham Guild of Handicraft are conspicuous. Mr. Fisher's forms part of an important group of his enamels and silver-work in the west room. The body of it is hammered in one piece like a cup, and the top and four sides are decorated in the successive keys of opal, sapphire, ruby, emerald, and pearl. Within the panels are enamels of kings and queens. Handsome as this is in its bold contours and rich



DESIGN FOR STAINED GLASS WINDOW

BY HEYWOOD SUMNER



CARTOON FOR STAINED
GLASS. BY H. DEARLE
EXHIBITED BY MORRIS & CO.

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ornament, the individuality of the designer is hardly so well revealed in it as in the beautiful triptych, "*Behold, I stand at the door and knock,*" or the silver pyx and cross, or the two enamelled chalices, all of which must rank among his very best work. The triptych, which stands in a frame of oxydised silver, centres in the single figure of the waiting Christ, in an attitude that mingles pleading with benediction, and in the side panels are the forms of angels bowed over the cities of earth. All else in the technique is subordinated to its delicate but luminous and iridescent colouring, and the frame is surmounted by a crystal cross. The chalice, in amber and *repoussé* silver, is decorated with the symbolic vine and set with topaz stones, and small enamelled panels representing the Nativity, Last Supper, Crucifixion, and Resurrection. Mr. Fisher also exhibits a massive tankard in enamelled silver, in which the vine design reappears, and a fine

piece of decorative carving in silver, gilt-bronze, and gold, forming a Gothic overmantel intended for a room in which armour is hung. The subject is the *Court of Love*, whose ruler is depicted as the calm and victorious angel, treading under foot the skull and the snake—emblems of death and disruption.

To revert to some more homely and prosaic kinds of metal-work, we find that excellent designer, Mr. F. W. Troup, still pursuing his scholarly labours towards the right use of lead in house-building. Mr. George Wragge also illustrates this in his rain-water-head of cast-lead; a metal in every way more suitable for water-courses and their finials than the iron used in some neighbouring exhibits. The display of leaded glass is greatly restricted by the practical impossibility of showing it at the New Gallery; but we should have been glad to see something more from the hand of that promising



FIGURE 1. ENAMELLED SILVER TANKARD

BY ALEX FISHER



TRIPTYCH IN SILVER
AND ENAMEL. BY
ALEXANDER FISHER

young designer, Mr. Alexander Gascoyne, whose panel for a door has the wise economy of line and judicious use of colour which have marked his early work. At present the treatment of glass doors and windows, both in ecclesiastical and domestic building, shows a certain stagnation. Failing the glass itself, however, the exhibition contains a great number of cartoons for this class of design. That of Mr. H. Dearle (Morris & Co.), *Christ's charge to St. Peter*, and Mr. R. Anning Bell's *Good Samu-*



"THE SNAKE SLAYER," POTTERY PANEL

BY LÉON V. SOLON



"THE ADORATION OF THE MAGI," POTTERY PANEL

ritan for Atherton Baptist Chapel, have been already referred to, but there are no fewer than fifteen of Mr. Bell's designs on view, though in some cases carried out by other executants. Three of these are his own beautiful pen-and-ink drawings for book illustration (including one for the *Pilgrim's Progress*): two are for tiles, which are particularly successful, and seven are cartoons for stained and leaded glass. These comprise *The Adoration of the Shepherds*, *Virgin and Child Adored by Angels* (a rondel), *The Baptism of Christ*, *The Adoration of the Magi*, and, in a different vein, *Cupid and Psyche*. In the grave and reverent treatment of childhood and maternity Mr. Anning Bell is always at his best. Mr. Louis Davis is another designer usually very happy in his representations of children, though he approaches them perhaps in a more fanciful and buoyant manner, and enters more naively into the spirit of play. His painted shutters, *Scenes from the Lives of Early Missionaries*, are at present rather spoilt by their frame. They are intended for the altar-piece in the chapel of the Universities' Mission, Westminster. The cartoon for a window on the subject of *The Dream of St. Catherine* is very pleasing; and the designs for the east windows in the churches of St. Mary and St. Nicholas, Littlemore, and St. Anselm's, Pinner, show the steady advance of this artist in ecclesiastical work. Their chief fault lies in the

attempt to create too many points of interest, and to introduce too many subsidiary incidents, in a decorative surface which should, above all else, be restful and homogeneous in its total effect. A stained glass design by Mr. Alfred East, A.R.A., for a chapel, and a cartoon by Mr. Reginald Hallward for the reredos of St. Paul's Church, Bury, Lancs., also claim attention. Mr. Heywood Sumner's quiet and sincere work is represented by a cartoon for the west "wheel" window in All Saints' Church, Ennismore Gardens, which is executed in "Prior's glass." This designer also shows some of his original drawings for Fitzroy School pictures, *The Months*, almost the sole exception to the general lack of any decorations for schools, which we deplored last month. Miss Dorothy Hilton admirably supplies the want as regards the nursery, by her delightful wall-paper *Banbury Cross*. It is gratifying, also, to find at least one good stained-glass cartoon by a woman

designer, Miss Mary J. Newill, whose work invariably displays grace and individuality. She gives a thoughtful and adequate treatment of *The Good Samaritan*, and in another class of exhibits contributes a fine decorative panel in needlework for an overmantel, entitled *Gareth and Lyones*, executed by herself and the Misses Violet and Evelyn Holden. Miss Edith Downing sends a good design for a mantelpiece panel in sculpture, and Miss Alice Mary Chaplin a vigorous little piece of modelling, *A Puma*, as a study for fire-dogs, which is to be preferred to her stained-glass cartoon, though the latter is interesting and creditable.

Mr. C. Harrison Townsend's model for a pulpit in Bristol Cathedral is one of a number of interesting designs for church work of an important kind. It has the advantage of a panel by Mr. George Frampton, R.A.; and as the structure itself is boldly unconventional, without the sacrifice of

dignity and restraint, the work of the two designers blends admirably in manner and content. Here also is Mr. H. Wilson's striking pulpit in light oak inlaid with ebony, the latter having the effect of massive bunches of dark grapes in relief. Messrs. Waltham & Co. show a stand and cover for a font-bowl in forged iron and wrought copper, and near it is Mr. Charles Spooner's oak lectern, to which the bold and beautiful wrought iron candlesticks are entirely appropriate. Mr. R. Ll. Rathbone sends a plaster cast of his pair of church doors sheeted with plates of embossed copper, and a good selection of door-fittings in bronze and brass. Mr. Leslie R. Vigers has a pair of carved and inlaid oak doors, glazed with "Prior's glass"; and Mr. Silvester Sparrow a quiet little stained-glass panel *The Angel of the Cross*.



SILVER AND ENAMEL TANKARD

BY ALEX. FINCH



TRIPTYCH IN ENAMEL, SILVER AND
IRON. BY NELSON AND EDITH
LOWSON, ASSISTED BY C. CRAIG,
J. MONEY, AND W. SPENCER

stems of wineglasses serving sometimes to suggest those of flowers, and the silver mounts of jugs and flasks affording legitimate points of ornament, but it is rightly in the forms themselves that beauty is chiefly sought for. Even the inevitable "coronation cup" becomes endurable in Mr. Powell's skilful hands, and the plainest tablewares are entirely satisfying to the eye and hand. Visitors to the exhibition will find much to interest and instruct them in Messrs. Powell's exhibit.

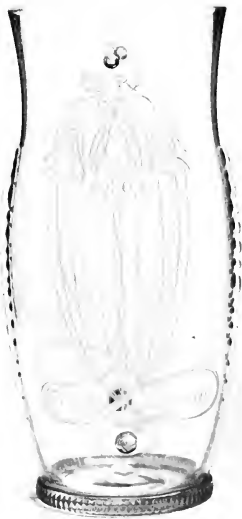
The printed books, bindings and illustrations, manuscripts and illuminations will be dealt with fully in a future number of *THE STUDIO*. Suffice it to say here that they are rich in interest and merit, though not without blemishes that might have been easily remedied, such as in the pages from Dante's *Inferno* printed, with notes, by the



DECANTER

DESIGNED BY H. J. POWELL.
EXHIBITED BY J. POWELL
AND SONS

Turning from architectural glass to that of household utility, we recognise in Mr. H. J. Powell as genuine an artist in table-glass as Mr. Fisher is in metals. The wonderful daintiness and distinction of his work well deserve a leading place in the exhibition. When we recall the heavy and uninspiring cut-glass vessels which were part of the ideal of a well-loaded table fifty years ago, the change of taste in this matter alone is cause for encouragement. Here at least meaningless ornament has been stripped off and simple forms made efficient and beautiful, with room for poetry and imagination to play in them, and above all for the frank and natural use of light and colour. The decoration is slight, but of the choicest kind; the



GLASS

DESIGNED BY H. J. POWELL.
EXHIBITED BY J. POWELL AND SONS

The Arts and Crafts Exhibition



TABLE GLASS

DESIGNED BY H. J. POWELL
EXHIBITED BY JAMES POWELL AND SONS

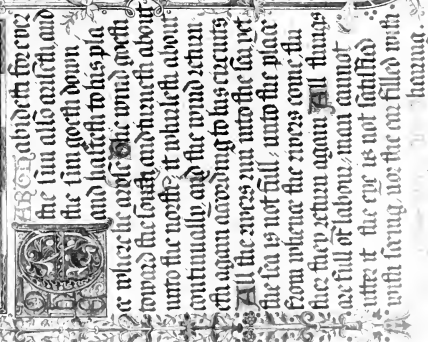
Ashdene Press. In students' work, that from the Central School of Arts and Crafts and the Wolverhampton School of Art is highly creditable and promising, and speaks well for the value of the instruction given in the various classes for illumination and lettering and metal-work of all

kinds. The three manuscript pages by that excellent and always interesting artist, Edmond G. Reuter, which we illustrate, are admirable examples of delicate and painstaking work, done with a fine sense of page-construction and ornament.

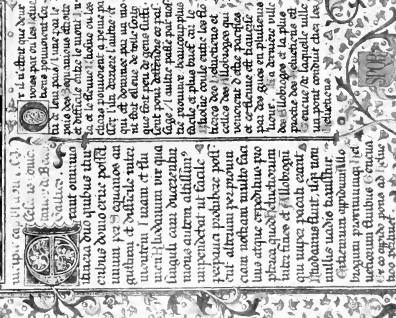
(To be continued.)



DESIGNED BY H. J. POWELL
EXHIBITED BY JAMES POWELL AND SONS



AND abiderthi for ever
the sun also ariseth and
the sun goeth down
and halseth to his pla-
ce where he ariseth the wind goeth
toward the south and turneth about
unto the north it whelerth about
continually and the wind return-
eth again according to his circuits
All the rivers run unto the sea yet
the sea is not full, unto the place
from whence the rivers come thither
the rivers return again All things
are full of labour man cannot
utter it the eye is not satisfied
with seeing nor the ear filled with
hearing.

[illegible]

SOME MODERN WEATHER-VANES. BY O. MAXWELL AYRTON

"As the bookplate to the volume, so the weather-vane to the homestead," has been truly said. On picking up a volume in the library of a man whose character is unknown to us, it is frequently possible to read from the bookplate something which, with a little imagination, may lead us on to form an idea of the life, hobbies, or pastimes of the owner.

In the same way a vane clean cut against the sky may give a hint of the use to which a building is put, or indicate the special sport pursuit, or business of the inhabitant, thus giving at once a personal point of interest, and stimulating a more careful study of the building, and often laying open some reason for peculiarity of plan or construction which would otherwise remain unnoticed.

The idea of illustrating by means of the vane some subject connected with the life of the occupier or the use of the building is far from new, but it has unfortunately died out to a great extent, the designers of the modern weather-vane showing a tendency to go back to its original and now rather dull form of a pennant, the meaning of which is no longer applicable.

The origin of the vane, interesting in itself, is little known. In mediæval times the first knight to plant his successful pennant up on the walls of a besieged town or castle obtained the royal right to fix upon the highest part of his own castle or stronghold a pennant emblemized with his personal or crest.

Unhappily, the common form of town or castle vane, once common, and in fact, one of the most beautiful

the name weather-cock is used by many people indiscriminately. It is interesting to learn the meaning of this symbolism of the cock, the emblem of watchfulness. Wulstan writes of the old cock on Winchester Cathedral, "A weather-cock caught the morning sun, and filled the traveller with amazement, the golden weather-cock lording it over the city; up there he stands over the heads of the men of Winchester, and up in mid-air seems nobly to rule the western world; in the claw is the sceptre of command, and like the all-vigilant eye of the Ruler it turns in every way."

We also read from Shakespeare that the cock was in his days regarded as the watchman-elect over the country side: "The cock that is the trumpet of the morn, doth, with his lofty and shrill-sounding throat, awake the god of day." But the



FIG. 1. (1870) (A. J.)

BY EDMOND J. REUTER

(A. J. and Co., Exhibition)

Weather-Vanes



WEATHER-VANE FOR THE STUDIO OF A LANDSCAPE PAINTER

DESIGNED BY O. MAXWELL AYRTON



WEATHER-VANE FOR THE HOUSE OF A GOLF ENTHUSIAST

DESIGNED BY O. MAXWELL AYRTON

writer of this article has often wondered whether there may not have been some far-distant connection between the church and the cock in one of the oldest of legends which gave current belief to the words, again embodied in the work of the Bard of Avon: "Ever 'gainst that season comes wherein our Saviour's birth is celebrate, this bird of dawning singeth all night long."

There are many early records and explanations of weather-cocks as distinct from weather-vanes, of which space forbids us quoting more than one from the "Eccelegiologist," in 1850. Written in Latin verse, and taken from an MS *cir.* 1420 (now preserved in the Cathedral of Oehringen), we give here a slightly abridged translation by Mr. W. H. Ward, A.R.I.B.A.

THE COCK ON THE STEEPLE.

Many priests there be who have
No sound information,
Why a cock is wont to stand
On God's habitation.
Wondrous is the cock among
Things by God created:
Wondrously His priest thereby
Hath He illustrated.

In the parish is he set
To be of men the pastor,
Standing ever 'twixt his flock
And their soul's disaster.
High upon the church's spire
Is the cock erected,
Keeping bravely 'gainst the wind,
Head and beak directed.
Thither, whence the shepherd knows
Fiendish wiles impending,
He should interpose himself,
His poor sheep defending.
Great the multitude of hens
Over whom he reigneth:
Greater the solicitude
Wherewith he them maintaineth.
Thus the Priest who undertakes
Care of souls that perish,
Nought should do and nought should speak,
But what God would cherish.
Finding corn the cock doth call
All his wives together;
And among the best beloved
Parts it hither, thither.
Priest and teacher, let them learn
This is pious measure:
And distribute to their flocks
Gifts of Scripture's treasure,

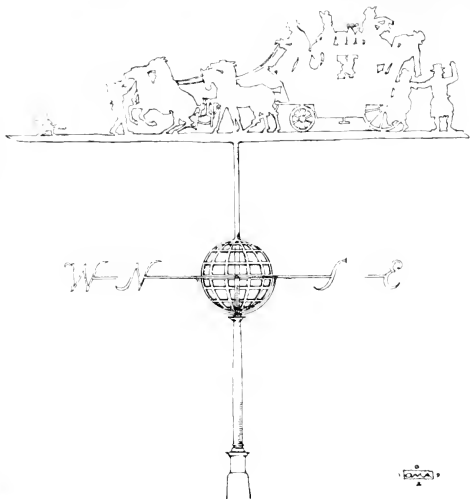
Weather-Vanes

Their possession let them share
With the poor and needy ;
And to grief, distress, and want
Let their help be speedy.

Translated. W. H. Ward.
Jan. 1903.

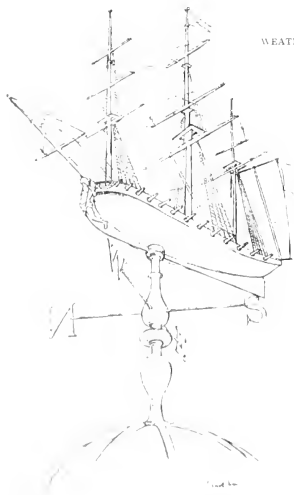
With regard to gilt and copper cocks, it is interesting to read that in the year 1444 "The spire of the old St. Paul's Cathedral was by Bishop Kemp adorned with a copper weather-cock, *then a novel invention.*"

Another quaint record is to be found in the Spalding Club, Aberdeen Burgh Records. "16 April 1606, David Anderstone maister of Kirk Wark to send brazen cok of the Stepill of Sanct Nicolas Parish Kirk this burght of Flanderis to be mendit thair and overgilt — and to be



WEATHER-VANE

DESIGNED BY O. MAXWELL AYRTON



SHIP-SHAPED WEATHER-VANE
DESIGNED BY O. MAXWELL AYRTON

erectit and set vp vpon the hicht of the said stepill."

As the weather-cock is the usual form of vane to the church spire or steeple, so one finds hundreds of instances of the ship vane on public buildings all over the country. One of the finest vanes of this description is undoubtedly the ship which floats over the Guild Hall at Rochester; with her mizzen set, she rides there perfectly balanced on the heavy turned standard under her. Some seven feet long over all, she is like the cock of St. Nicholas "overgilt." The gilding weathered in some places to the most magnificent crimsons and purples, she is in absolute harmony with the beautiful old building beneath. Dated 1687, and ascribed to Sir Christopher Wren, or one of his pupils, the whole building is certainly worthy of that great master.

Among other notable examples must be mentioned the Dragon on St. Mary-le-Bow, also by Sir Christopher Wren; the Grasshopper on the Corn Exchange — this giant measures eleven feet over all; and the splendid dial working vane in the King's Gallery at Kensington Palace, where the flag-shaped vane without, records on the gilt-banded map

Weather-Vanes



WEATHER-VANE FOR A GRANARY

DESIGNED BY O. MAXWELL AYRTON



WEATHER-VANE FOR A GAME-KEEPER'S LODGE

DESIGNED BY O. MAXWELL AYRTON



WEATHER-VANE FOR A BARBER'S SHOP

DESIGNED BY O. MAXWELL AYRTON



WEATHER-VANE FOR A COACHING INN

DESIGNED BY O. MAXWELL AYRTON

empanelled in the chimney-breast within, the sixteen points of the wind.

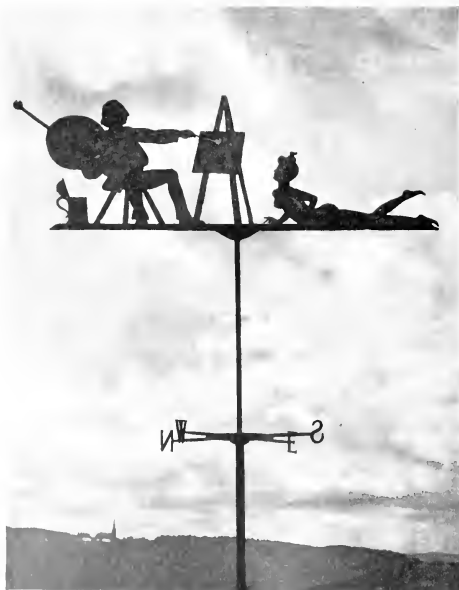
The reproductions here given illustrate the idea of hinting at the names or the uses of the buildings on which the vanes stand.

The *Ploughman* on page 131 is to be fixed on a granary in Kent: the one on this page stands over the country studio of a figure painter: *The Poacher* (page 131) would be suitable for a keeper's lodge, whilst the remainder, which were specially designed for this article, explain themselves. They are all in silhouette, and are cut out of either copper or sheet iron thick enough to render them rigid.

The annual exhibition of the Royal Amateur Society (President, H.M. Queen Alexandra) will be held at Surrey House, Marble Arch, London, from the 19th to the 21st of March.

(From our own Correspondents.)

LONDON.—The annual exhibition of old and modern water-colour drawings at Messrs. Agnew's gallery is more than usually worthy of note this year because it includes a specially important series of works by Turner as well as a number of excellent things by David Cox, De Wint, Copley Fielding, Prout, Hunt, and other leaders of the English school. There are, besides, many memorable drawings by living men and by painters recently deceased: so that the collection summarises not inadequately the progress of English water-colour from almost its first beginning to the present day. The gems of the collection are Turner's large *Rothschilds Bridge*, *Borroedale*, *Chryses on the Sea-shore*, *On the Washburn*, under *Folby Hill*, and *Llanthony Abbey*, De Wint's *Stacking Hay*, David Cox's large and powerfully handled *Snowdon from Capel Curig*, and his smaller *Storm on the Moor*, Sir John Gilbert's vigorous composition *Joan of Arc's Entry into Orleans*, and Henry Moore's magnificent sea-piece *A Break in the Storm*, which shows to perfection his extraordinary knowledge of wave movement and cloud forms and his rare sensitiveness to effects of light and atmosphere. His *Bright Afternoon with a choppy Sea*, is hardly less admirable as a record of nature. A. W. Hunt's *Sunning*, Mr. Thorne Waite's *Leaves Mill*, Miss Alma-Tadema's *At Peace*, Miss Gow's *A Fair Student*, and a pretty study by Mr. Macbeth of a girl standing beside a stream among masses of spring blossoms must be noted; and there is a very attractive little pen-and-wash drawing, *Christmas in the Fields*, by Mr. J. M. Swan.



THE PLUGHMAN ON PAGE 131 IS TO BE FIXED ON A GRANARY IN KENT: THE ONE ON THIS PAGE STANDS OVER THE COUNTRY STUDIO OF A FIGURE PAINTER: *THE POACHER* (PAGE 131) WOULD BE SUITABLE FOR A KEEPER'S LODGE, WHILST THE REMAINDER, WHICH WERE SPECIALLY DESIGNED FOR THIS ARTICLE, EXPLAIN THEMSELVES. THEY ARE ALL IN SILHOUETTE, AND ARE CUT OUT OF EITHER COPPER OR SHEET IRON THICK ENOUGH TO RENDER THEM RIGID.





"FLOWERS IN A CRANNIED NOOK"

BY LOUISE E. PERMAN

(See *Glasgow Studio-Talk*)

Mr. Elgood is no longer alone as a painter of beautiful, refreshing gardens. He has companions in his art—men who, without imitating his methods, follow his example, and give us such delicate and well-observed work as Mr. E. A. Rowe's *The Long Border*, *Holme Lacy*, and *The Cappuccino*, *Amalfi*, here illustrated in colour.

Mr. Wilmot Pilsbury's drawings of *Rural England*, which fill one of the rooms of the Fine Art Society, are more attractive for their delicacy than their strength. They belong to that class of pictorial work which has been practised with so much success by artists like Birket Foster and Mrs. Allingham, and they depend for their interest upon the painter's capacity for rendering simple effects daintily and discreetly; there is in them no attempt to deal with the stronger aspects of nature: the subjects chosen are not of the type that would bear any great vigour of statement. But as studies of subtle tone relations, of minute and complicated detail, and of diffused light, they are eminently capable, and they suggest the charm of rural scenery in a fashion that is most agreeable. Mr. E. Wake

Cook, whose drawings illustrating *The Quest of Beauty*, *Real and Ideal* are also to be seen in the galleries of the Fine Art Society, carries the same general principles even further. He builds up his broad effects bit by bit, and trusts to the vividness of his mental impression to make the final result coherent. Sometimes he succeeds, but occasionally, when his impressions have got a little mixed, he fails to bring the many details of his design into proper relation.

At the Leicester gallery Mr. and Mrs. Albert Stevens have lately been showing a collection of water-colour landscapes and sketches of gardens. These drawings are worth noting because of their frankness of technical quality and their merit as judicious renderings of well-chosen



"THE CAPPUCCINO"

BY E. A. ROWE

(See *Glasgow Studio-Talk*)

subjects. The best things by Mr. Stevens are the delicately atmospheric *At Antibes*, the strong colour-note *Autumn in Richmond Park*, and the two vigorous sketches *On the Avon* and *The Avon below Warwick*. These, and others like them, show that he looks at nature in the right way, and that he can grasp the essentials of a landscape without hesitation. Mrs. Stevens is responsible for the *Garden Fantasies*, as she calls her studies of groups of growing flowers. She is scarcely as sure in executive management as her husband: but her colour sense is true enough, and she does not overdo details.

GLASGOW.—The exhibition season in Glasgow is just now in full swing, and one of the most interesting shows is that which has been got together

at the Lady Artists' Club. The ladies are so fortunate as to have their home in one of the fine old houses which were formerly the abodes of some of Glasgow's merchant princes, and much of comfort and much of dignity are almost inseparable from such a domicile. The well-proportioned little gallery that has been added is the scene of many pleasant re-unions and many dainty exhibitions, and the club itself and the entertainment afforded to visitors both bear evidence of the feminine good taste of the members and the committee. The exhibition included good work by Mrs. Maxwell Hannay, Mrs. Paterson Wingate (who shows a pleasing interpretation of a *Hazy Spring Morning, Dumfriesshire*), Miss Elma Story, Miss Agnes Raeburn, and Miss Margaret Bowman. Miss Susan Crawford showed a good portrait of a small boy, as well as a landscape of refined tone, and some

dexterous etchings; Miss Katherine Cameron evinced once more the personal feeling of daintiness and romance that characterises all her work; Miss J. P. Begg was represented by a very pretty portrait, delicate in colour; and Miss Louise Perman's rose pictures were as refined and charming as ever. This last-named lady certainly has a remarkable power of rendering the beauties of the queen of flowers, whether she chooses to paint the sumptuous yellow of the "Maréchal Niel," the blush of the "Katharine Mermet," or the crimson glory of the "Queen of Autumn." The illustration gives but a slight idea of the quality of her work, for she seems not only to give the richness of colour and fulness of contour of the flowers, but to capture for the delight of the beholder the very spiritual essence of them.



"MOTHER AND CHILD"

BY MRS. J. G. LAING



"A LOVE SONNET"

BY DUNCAN MACKELLAR

There is much good work, however, done by lady painters in Glasgow who do not exhibit at the Ladies' Club. Miss Bessie MacNicol was recently seen in great strength at a small exhibition of a new society, where several portraits, and a very strong study of the nude, showed that she is possessed of much power. The little study here illustrated is one of her most recent works, and shows her good colour and her vigorous handling, and also something of the daintiness that is more noticeable in her water-colour drawings. Another of the skilled lady artists of Glasgow, whose work is known and appreciated outside local circles, is Mrs. J. G. Laing, who paints with freedom and freshness. A student at Colarossi's and Aman-Jean's, she shows in her loose and facile brushwork a distinct Parisian trend; her work is graceful and dainty, and she succeeds (where so many capable painters fail) in rendering the elusive charm of a smile, and the tender immaturity of childhood. In any notice of the lady painters of Glasgow mention must also be made of Miss McGeehan's bold and striking work. She is an ambitious artist, whose pictures improve steadily from year to year; she evinces considerable skill in brushwork,

and much that is fine and poetic in the inspiration of her work.

The most recent of the Glasgow exhibitions was held lately in the newly-opened "New Century" Galleries, and was confined to the work of Scottish painters. Many well-known artists contributed typical pictures, which were admirably seen in the well-proportioned and well-lit room. Large canvases came from David Murray, A.R.A., and David Fulton, while smaller works, both in oils and water-colours, were shown by A. K. Brown, A.R.S.A., Tom Hunt, Whitelaw Hamilton, A. B. Docharty, James Kay, Barclay Henry, Joseph Henderson, W. A. Gibson, John Henderson, J. E. Christie, J. J. Bannatyne, Henry Morley, and others. A very interesting and unusual drawing of *Leuchars Kirk* was shown by Archibald Kay, R.S.W., a picturesque subject finely seen, and rendered with the artist's accustomed skill; and a charming and delicate water-colour, entitled *A Love Sonnet*, was exhibited by Duncan Mackellar, R.S.W. The



LANDSCAPE IN WATER-COLOUR BY DEFEURE
(See *Portrait of a Lady*)



LANDSCAPE IN WATER-COLOUR

BY DE FEURE

La Poignée, which is in its kind really one of the most important attempts of these later years. The eight artistic craftsmen who form the group show us works of clear purpose well thought out, which we cannot pass over with indifference. M. Belville sends furniture and textiles, elegant in form and distinguished in the treatment of colour, with a variety of ingenious ornamentation.

sweet and refined fancy that marks all this painter's work is obvious even in the reproduction, but the tender colour is, of course, lost. Mr. Mackellar depicts admirably the grace and beauty of bygone days, and, whether he chooses as the background of his very human little dramas some quaint cottage in Sussex or some stately interior in Scotland, he treats his subjects with uniform skill.

All these artists must be complimented on their use of materials, each in its own spirit, a remark peculiarly applicable to M. Jules Brateau, whose bowls, trays and cups are capital

PARIS.—What we might hope to find in this the eleventh Exhibition of Female Artists would be work by some of the more distinguished women of talent, such as Mlle. Breslau, Mlle. Claudel, Mlle. Dufau, Mme. Thaulow, Mme. Valgren, Mme. Girardet and others. Nothing of the kind is here: work devoid of character, hesitating attempts, or servile imitations—that is all that can be said of this display.

All who really care for the decorative arts of Japan have been interested in the exhibition of



"A JAPANESE INTERIOR"

BY M. CARO-DELVALLIER



examples of applied art. M. Albert Dammouse's skill as a potter is inherited; his use of remarkably rich enamelled colours gives his pieces a singularly fine effect. Quite original, too, is M. Jacquin in his jewellery, sometimes a little too massive; and M. Robert's numerous exhibits of iron work—a balustrade, a gate, a sign-bracket, a lamp-stand—reveal him as a craftsman of the highest order. M. Grandhomme sends some pretty enamels, M. Verneuil some furniture and hangings, M. Victor Prouvé some designs and leather work.

M. Hugues de Beaumont and M. Raoul du Gardier, who are exhibiting in Silberberg's gallery, are both pupils of G. Moreau, to whose admirable training we owe such painters as Milcendeau, Besson, Rouault, Desvallières and many more, whom the master enabled to perfect themselves in their art while developing their individual temperament. That of M. de Beaumont leads him to broad, strong treatment and great richness of colour. Both these painters indeed have a feeling for colour, but

de Beaumont paints interiors, while M. du Gardier prefers the open air. By the former, there is a study of a room at Versailles which is excellent, besides some good female portraits. M. du Gardier, in a portrait of a girl, shows some affinity with Lavery and the Glasgow school.

M. de Feure, after devoting himself for some years to decorative work, has now come back to water-colour; those he is exhibiting at Bing's are full of the imaginative qualities which won him his early successes. We still can enjoy the strange fantastic charm of these works, where in weird landscapes he sets figures of women, nearly related, it would seem, to the creations of Edgar Poe, Baudelaire and Aubrey Beardsley; and we are very ready to let him lead us to the fairy gardens of Armida and among scenery resembling that of which Thomas de Quincey had visions in his dreams—mysterious woods where we expect to find one of Shakespeare's more melancholy heroines.



"AU JARDIN"

BY M. AL. DEFEUR



"THE PORT: BOULOGNE-SUR-MER"

FROM AN ETCHING BY D. S. MACLAUGHLIN

I spoke recently of H. Caro-Delvaile and of an exhibition of his works. When reproducing some of his more important works it may be well to say more of the talent of one of the most original among the men who exhibit with the Society of French Artists. In their Salon, 1901, this young painter, then but just five-and-twenty, exhibited *Manicure* and *Tea-time*, two pictures which made a sensation by the delicate apprehension of the modern woman, combined with firm drawing and a remarkable sense of composition. These two pictures, in which the artist showed how keen is his power as a psychologist and an observer, were a real delight to the eye and mind among the numberless overloaded portraits, false alike in conception and execution; and all the more satisfactory because painters who really understand the woman of to day are rare indeed. In his latest picture he shares with Hellen the merit of having recorded a truth and presented it in the most convincing manner.

with faithful accuracy in her characteristic attitudes, in her favourite occupations and amusements, among the trifles in her boudoir or the cheerful brightness of her bedroom, her figure relieved against the dark clumps of the Bois de Boulogne, or seated in the stern of a yacht flying before the



"TEA-TIME" BY H. CARO-DELVAILE

BY H. CARO-DELVAILE



"IN VENICE"

BY H. W. FAULKNER

wind. Though the influence of Manet, of Ingres and of Whistler are often perceptible in this artist, as M. Bouyer has truly observed, we can say that, here is a painter of the modern woman, of the *poupée sublime* (the sublime doll) as Goncourt has it.

The annual Exhibition of the Volney Club is an affair of fashion rather than of art; among the many contributions sent there are few, indeed very few, which attract us by any vein of novelty. Of the Academic painters, such as MM. Bonnat, Bouguereau, Carolus-Duran and Lefebvre, I need say nothing to the readers of *THE STUDIO*. We find a more recent effort of an interesting character in M. Humbert's two portraits of ladies, in which the colouring is delightful, with an obvious reminiscence of the English eighteenth-century school. M. F. Lauth also sends a capital portrait, rather severe in style, which I like better than some of his former work; and M. Alexis Vollon has some heads, vigorously and solidly handled. A few good landscapes attract the eye: here is Mr. E. I. Weeks, with reminiscences of India, M. F. Lamy, with the streets of Bruges, M. Bompard, a luminous

picture of Venice, and M. E. Imbert, some pretty views of the Seine at Vêtheuil.

The Winter Exhibition of the American Art Association is now open, and once more does credit to the energy of this group of artists. There are here some really admirable works to be mentioned. Mr. Friescke, who usually is too grey in his tone, shows capital qualities as a colourist in a picture of a woman in a wrapper with the bosom open. Mr. Otto R. Gaensslen, who studied at Munich, sends a portrait of a man of stalwart type, a very good beginning. The landscapes of the country about Montigny by Mr. Gihon, Mr. Ullmann's sea-pieces, Mr. Miller's forest scenes,



NOBEL MEDAL

BY VIGELAND



NOBEL MEDAL

BY VIGELAND

(See *Studio-Talk*)

Studio-Talk

mention the etchings by Mr. D. S. MacLaughlan, which are consummate works of art.

H. F.

STOCKHOLM.—Every reader of THE STUDIO has, no doubt, heard of the "Nobel Prizes" which are now annually awarded to selected prominent men and women of science and literature. The donator is the famous Swedish chemist and engineer, the late Alfred Nobel, who, by his will, left his large fortune, about £2,000,000, for this purpose. There are in all four prizes (each £8,500), which are given to those whom the appointed judges may consider



NOBEL MEDAL
(PHYSIOLOGY AND MEDICINE)

BY ERIK LINDBERG



NOBEL MEDAL
(LITERATURE)

BY ERIK LINDBERG



NOBEL MEDAL
(PHYSICS AND CHEMISTRY)

BY ERIK LINDBERG



NOBEL MEDAL

BY ERIK LINDBERG

and Mr. M. A. Maurer's interiors, are all full of interesting research and discovery. While Mr. Paterson is a little heavy in his black, Mr. Dougherty, on the other hand, lends delightful poetic fancy to mysterious landscapes seen by moonlight. Mr. Mott Smith's *Japanese Girl, the Hawaii Islands*, is a fine piece of painting, but of composition, alas! it has none. Mr. Faulkner and Mr. L. Walden are always themselves. Among the sculpture I note the works of M. Schuler and *A child's head* and *A portrait of the Maharajah of Bobbili, K.C.I.E.*, by the skilful hand of Mr. Spicer Simson. Among the chief attraction of the Exhibition I would



"LA DERELITTA" BY D. TRENTACOSTE
(See *Florence Studio-Talk*)

the most eminent workers in the following branches of science: Physics and Chemistry, both awarded by the Royal Swedish Academy of Science; and Physiology or Medicine, awarded by the Royal Swedish Carolean Institute. The Literary prize is awarded by the Royal Swedish Academy. Then there is the fourth prize, which is given away by the Norwegian *Storting* (Parliament) to those who have made themselves conspicuous in the work of promoting peace and fraternity among and between the nations of the world. All nationalities have the same rights in regard to these prizes. Members of all recognised scientific and literary institutions throughout the

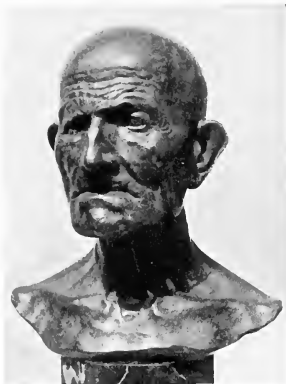
whole world have all alike the right of proposing those whom they may think most worthy the honour. The "Nobel-Stiftelsen" is consequently an essentially international institution, which, no doubt, will in no small degree further the efforts and endeavours in the interests of science, culture, and humanity.

Every recipient of these prizes receives also in commemoration a large gold medal, different for all the classes mentioned above. The Swedish medals are engraved by a quite young artist, Mr. Erik Lindberg of Stockholm, who has shown in the execution of them a very rare ability, not only in regard to composition and artistic workmanship, but also in the delicacy of expression and feeling of form in his modelling of the subjects. The likeness of the donor is excellent. Mr. Lindberg was born in Stockholm, 1873, and has a very promising future before him. He is a son of Professor Lindberg, engraver of medals to the King of Sweden.

The Norwegian medal (for promoting peace and fraternity) is the work of a young sculptor of that country, Mr. Vigeland, who, during the last years, has made himself conspicuous as an ardent and talented follower of Auguste Rodin. His medal proves, however, that the crude and forcible ways and means of modern sculpture cannot be considered as altogether applicable in the delicate art of medal engraving. Judged as sculpture his work must, however, attract well deserved



"OPHELIA" BY D. TRENTACOSTE
(See *Florence Studio-Talk*)



HEAD OF AN OLD MAN

BY D. TRENTACOSTE

bent shoulders express, but the habit of wretchedness, the weight of never-ending misery, the blind groping through life of the man who is too crushed to raise his head and aspire.

I well remember the impression of intense pleasure made upon me the first time I saw a work of Trentacoste. It was the head of *Ophelia*, reproduced on page 145, which was exhibited at one of the annual Florentine exhibitions. The marble itself is beautiful, with creamy reflections that add by their softness to the peaceful sadness of the face. The water has purged away all passion and madness; but though it has done its work it remains itself invisible, and is but suggested by the wisp of hair still falling over the closed eyelid and adhering to the face. The taper fingers and the flowers add to the poetry of the whole. The artist who could conceive this must have identified himself for a season with Shakespeare's heroine; and it is in fact by means of such identification that Trentacoste creates.

notice. It has the merit of individuality, and gives a strong impression of artistic ability, and still more of—"the hardy Norse." A. T.

FLORENCE. Those who are familiar with contemporary sculpture already know and admire Trentacoste's genius. Intellectually it is akin to that of the poet Giovanni Pascoli: it displays an exquisite sense of form and measure wedded to a haunting insistence on the pathos of human life in the grip of Fate. Trentacoste rarely lapses into sentimentality; and this means that his figures, individual though they be, are yet lifted by his art into the realms of types, that they wake each a train of thought, of memory, of speculation, which goes far beyond the limits of the work of art to penetrate into the realm of laws and abstractions. Yet the work of art, too, produces in the spectator the intense satisfaction that comes from a sense of finality; a necessary thing, indeed, for the formation of a type.

Look, for instance, at the bronze *Ciccabolo*. *Cicche* are cigar ends; and a *ciccabolo* is one of those men, familiar to residents in Italy, who prowl about the towns after midnight swinging a lantern before them, in search of *cicche*. Needless to say, these men represent the most abject stage of misery. This *ciccabolo* depicts not only wretchedness, which the



"CICCABOLO," STATUETTE

BY D. TRENTACOSTE



MEDAL

BY AIMÉE RAPIN

Yet it is not, as a rule, the head and face which most strongly attract the artist's attention: he has made comparatively few busts, and very few portraits—these last, moreover, preferably in the very low relief which gives such attractive translucency and lends itself so well to decoration. His conception is of the whole figure, with its appropriate gesture in which every muscle has its due part. The head, therefore, is but part of the general scheme; and were it wanting, that scheme, although incomplete, would still be plain to the spectator. And it is by this inclusion of the organic whole in one conception that Trentacoste touches the classics, while remaining a child of his age in the nature of the conceptions themselves. Look, for instance, at the figure of the *La Derelitta* (page 145), and notice how every muscle of the body has its due share in its expression of the grief the whole statue portrays.

Those who do not yet know Trentacoste's work, may make its acquaintance at Venice this year through two statues, which will show the artist at his best, and which have already inspired a French critic to write two charming sonnets.

I. M. A.

GENEVA. The subject of these notes is a striking example of the compensations of Nature for her apparent cruelty; and also of what the genuine artist is capable of achieving notwithstanding the most singular disadvantages. Some

years ago in the little town of Payerne, in the Canton of Vaud, a child was born who was found to be without arms. One day the mother, while standing near a rose-bush with her infant in her arms, was astonished to observe one of its tiny toes clasp the stem of a rose. Little did she guess at the time that these prehensile toes were destined one day to serve an artist, in the execution of her work, with the same marvellous facility as hands. As the child grew up the greatest care was bestowed upon her education. She early manifested unmistakable artistic promise, and at the age of sixteen was sent to the *École des Beaux Arts*, in Geneva. Here she studied with brilliant success under Hébert, Barthélemy Menn and Hugues Bovy. She, afterwards, spent several months in Paris, and then returned to Geneva, where she began her artistic career, and where she has produced work which reveals a growing mastery of the materials of her art, and a temperament of rare vitality and sincerity.

For reasons we have already mentioned, Mdle. Aimée Rapin holds a unique position amongst that valiant and distinguished group of Swiss lady artists



"SOMMEIL"

BY AIMÉE RAPIN



PORTRAIT GROUP

BY AIMÉE RAPIN

to whose work we hope to have the opportunity of referring in forthcoming numbers of THE STUDIO. She is a fine example of that singleness of devotion which characterises the born artist. Her art is the all absorbing interest of her life. It is not without its limitations, but within those limitations the artist has known how to be true to herself. Drawing her inspiration direct from Nature, she has held on her independent way, steadily faithful to the gift she possesses of evoking a character in a portrait, or of making us feel how the common task, when representative of genuine human effort and touched with the poetry of national tradition, of religion and of nature, becomes a subject of noble artistic treatment. She has kept unimpaired that *merveilleux frisson de sensibilité* which is one of the most precious gifts of the artistic temperament, and which is quick to respond to the ideal in the real. There are some artists who, though possessed of extraordinary mastery over the materials of their art, bring to their work a spirit which beggars and belittles both art and life: there are others who seem to work with an ever present sense of the noble purpose of their vocation, and the pathos and dignity of existence. Mdlle. Rapin belongs to the second category. Her *L'Horloger* is an example of this. A Genevese watchmaker is shown at his work at a bench covered with tools. Through the window of the workshop one perceives at a distance Mount Salève, and nearer the town the tower of the Cathedral of St. Pierre.

Here is a composition dealing with simple life, a composition which, from the point of view of execution, colour and harmony of purpose, leaves little or nothing to be desired. But this is not all. It is, so to speak, an artistic *résumé* of the life and history of the old city, and that strongly portrayed national type gathers dignity from his alliance with the generations who helped to make one of the main interests of the city, and from his relationship to that eventful past suggested by the Cathedral and the Mountain. This picture was exhibited at the Swiss National

Exhibition, opened a year or two ago in Geneva, and was afterwards purchased by the Federal Government.

Mdlle. Rapin is unmistakably one of the best Swiss portraitists, working for the most part in pastels, her medium by predilection; she has at the same time modelled portraits in bas relief. We are not only impressed by the intensely living quality of her work as a portraitist, but by the extraordinary power with which she has seized and expressed the individual character and history of each of her subjects. To realise that she possesses the secret of this branch of art we have but to study, amongst others, such portraits as those of her mother, of the Genevese philosopher Ernest Naville, of the Genevese physicist Raoul Pictet, of the sculptor Jules Salmson, of Count Szymanowski, or of Dr. Reverdin. Mdlle. Rapin has exhibited with success at the Paris salons, at Berlin, Munich, and in her own country. Her richest reward, however, she finds in single-hearted devotion to her art.

R. M.

MADRID. In December the first official exhibition of the year was opened, and proved a strange thing in Spain—in no way below the expectations of the general public. Spain never possessed either a national landscape painter nor a corresponding school: its excursions in this line

have been purely imitative, and Carlos Haes, master of so many modern Spanish painters, was a Belgian and not a Spaniard. Muñoz Degrain has now taken Haes' place in the Central Art School, and more original, poetical, though more visionary and less thorough than his foregoer, his healthy educational ideas have stimulated Spanish landscape painting.

From the works exhibited in the "Círculo de Bellas Artes," the optimist would find in the tiny oil paintings of old-time cities under a glaring noon-day sun, by Señor Cuervo, in the tranquil yet sparkling sea pieces by Bertuchi, in the delicious paintings by Labrada and Martínez Jerez, much that is promising, and the nucleus of a national school of landscape painters. Nevertheless, the wanton use of violets and bright yellows, the absence of all attempt at drawing or artistic composition, in youths whose eyes can scarcely yet be familiar with the hidden tints of nature demand a word of caution from the critic.

C. H.

REVIEWS.

Masterpieces of the National Gallery. With a Preface by Dr. KARL VOLL. (London and Munich: Hanfstaengl.) 12s. net.—The preface to this excellent collection of reproductions of masterpieces in the National Gallery will be found to contain much that is interesting and instructive, as well as a good deal that is surprising. Englishmen will probably demur to the learned doctor's assertions that Raphael is inadequately represented, and that the *Vierge aux Rochers* is wrongly attributed to Leonardo da Vinci. On the other hand, it is pleasant to note that the English appreciation of Botticelli is recognised, but it seems strange that in referring to Moroni's *Portrait of a Gentleman* and Holbein's *Ambassadors* no reference should have been made to the way in which these two beautiful pictures have been injured by restoration since their acquisition by the Trustees. These slight blemishes do not, however, detract from the value of the book as a whole, which will be found a great acquisition by those who are unable to see the originals in London. The 222 examples given are all fairly representative, though it seems a pity that Boucher's vulgar *Pan and Syrinx* and the commonplace portrait by Eastlake were not replaced by a Crome and a George Morland. It would also have been better to give the sizes of the pictures, for at present there is nothing to show that there is any difference in dimension between

the small *Peace of Münster*, which Sir Richard Wallace carried under his arm when he took it to its new home, and the gigantic equestrian *Portrait of Charles I.* by Van Dyck.

Egypt painted and described. By TALBOT KELLEY. (London: A. & C. Black.) 20s. net.—Keenly susceptible to the indefinable glamour that, to use his own expression, "invests Egypt with a magnetic attraction, which draws men thither and renders the country a mine of inexhaustible pictorial wealth," the well-known artist Mr. Talbot Kelley has, in this charming volume, brought much of that wealth within reach of those who are prevented from yielding in person to the compelling power of the land of the Sphynx and the Pyramids. The delightful water-colour drawings of Mr. Kelley, catch in each case the spirit of the scene depicted, reflecting with felicity the vivid contrasts of colour, blended by the transfiguring effect of the soft and luminous atmosphere and the brilliant sunshine, into one harmonious whole. The fascinating beauty of the illustrations must, however, lead the reader to be content with merely skimming the pages they illuminate: for the author uses his pen as skilfully as his brush, and his descriptions of the magic land bring out very forcibly the general peculiarities setting it apart from every other country: whilst the local characteristics of the different districts and their inhabitants are touched off with an equally unerring hand.

Art and its Producers, and the Arts and Crafts of Today. By WILLIAM MORRIS. (London: Longmans, Green & Co.)—This beautifully printed volume consists of two lectures delivered before the National Society for the Advancement of Art. In both lectures the keynote is sincerity, and the moral the teacher is most anxious to enforce is the absolute necessity, if good work is to be produced, that all pretence should be eschewed. As is well known, Mr. Morris looked upon art as a means to lighten and beautify labour, and he here draws a striking parallel between the applied arts and the satisfying of hunger, urging his hearers "to follow Nature's example and strive to make the useful ware they produce pleasant, just as Nature makes pleasant the exercise of the necessary functions of sentient beings." He concludes the lecture on the "Arts and Crafts" with an eloquent appeal to all craftsmen to be good workmen: declaring "that this will give them real sympathy with all that is worth doing in art, and make them free of the great corporation of creative force" which it was the chief aim of his own life to promote.

Awards in "The Studio" Prize Competitions

Lettering for Schools and Colleges. By FRANK STEELEY. (London: G. W. Bacon & Co., Ltd.) Price 2s. 6d.

Letters and Lettering. By FRANK C. BROWN. (Boston, U.S.A.: Bates & Guild.) Price \$2.

Lettering in Ornament. By LEWIS F. DAY. (London: B. T. Batsford.) Price 5s. net.

The number of books upon lettering which have recently been published on both sides of the Atlantic is evidence of the increased interest which has of late been given to an important phase of education. As we have frequently had occasion to observe, to be able to make good lettering is, in a degree, to know how to draw. In spite of the absurd apathy on the part of instructors in our public schools, good writing is one of the most important items of a child's education. Many and many a youth, expensively educated, has lost the chance to obtain a good and permanent position by his inability to write well and legibly. Whether from an artistic point of view or from a business one, the time that is given to the study of good writing and good lettering is well spent, and such volumes as those now before us are importantly useful. The value of Mr. Frank C. Brown's book is greatly enhanced by the reproduction of some good examples of Spanish and Italian script from old writing-books, than which no more beautiful specimens were ever penned. Mr. Lewis F. Day's new volume deals with the ornamental value of lettering and of lettering in ornament. Some old examples are given with a few new ones drawn by the author. Many of these are in every way excellent, and the book will be found of value to the student. A few more examples from coins and medals might have been added to advantage, and reproductions of some of the many excellent specimens to be found upon old tombstones would have lent an added interest to the compilation.

We have received from Mr. John P. White, of Bedford, a catalogue of furniture designed by Mr. M. H. Baillie Scott, which contains a number of finely reproduced designs in half-tone and colours. Admirers of Mr. Scott's work would do well to see this very tastefully got up brochure.

ANOTHER catalogue, which will interest those who are looking out for artistic fittings of a modern character, is one which has just been published by the Electrical Fittings Co., Conduit Street, W. Many of the designs in this sumptuous book are of exceptional merit, and show originality in construction.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXXV.)

DESIGN FOR A JEWEL CASKET.

THE FIRST PRIZE (*Three Guineas*) is awarded to *Tramp* (David Veazey, 27 Rectory Place, Woolwich).

THE SECOND PRIZE (*Two Guineas*) to *Lochaber* (James Nicoll, Engineer's Office, General Station, Perth, N.B.).

Honourable Mention: *Chelvie* (Herbert Vahey); *Ted* (H. G. Cogle); *Scrienfuse* (Edward Pite); *Ymer* (Svante Olsson); and *Gipsy* (T. G. Angell).

(A XXXVII.)

DESIGN FOR A POSTER.

THE FIRST PRIZE (*Seven Guineas*) has been won by *Bulgea* (B. H. Smale, 23 Crookham Road, Fulham, London, S.W.).

THE SECOND PRIZE (*Three Guineas*) by *Old Volunteer* (R. W. Hockley, 4 Kempt Villas, Wolsley Road, Wealdstone, Middlesex).

AN Extra Prize of *Two Guineas* has been awarded to *Fitz* (D. D. Fitzsimons, 39 Wolsley Road, Wealdstone, Middlesex).

(B XXVI.)

INITIAL LETTERS.

THE FIRST PRIZE (*One Guinea*) has been gained by *Papoose* (F. McHutchon, 36 Highbury Place, London, N.).

THE SECOND PRIZE (*Half a Guinea*) to *Lolita* (Blanca L. Tennant, Kingsfield, Sale, Cheshire).

Hon. Mention: *Lolita* (Blanca Tennant); *Hylus* (W. E. Tyler); *Gobbo* (Maud C. James); *Tramp* (David Veazey); *Isca* (Ethel Larcombe); *Fairy Tales* (Dorothy Ward); *Water* (Walter Gilliard); *Flying Fish* (Lilian Busbridge); *Malvolio* (Olive Allen); *Jack* (Miss Putnam); *Mad* (Grace M. King); *Humpty Dumpty* (Sihyl Petherick); *Horno* (The Hon. Margaret Amberst); *Arcturus* (M. Igglesden); and *Hazel* (P. B. Adshead).

(C XXVII.)

WINTER LANDSCAPE, WITH SNOW.

THE FIRST PRIZE (*One Guinea*) is awarded to *Ozero* (Harry Wanless, 31 Westborough, Scarborough).

THE SECOND PRIZE (*Half a Guinea*) to *Causeway-head* (J. L. Sievwright, Craiglea, Newport, Fife, N.B.).

Hon. Mention: *Africa* (Arthur Hutton); *Lac* (André Callier); *Woodlands* (F. R. Hedges); *Beetle* (Miss A. Collins); *Dibbinsdale* (Harry Harman); *Talvi* (G. Runar Sahlstein); and *Carbon* (Dr. H. G. Deller).

LEO G. BELL JEWEL CASE

THE JEWEL CASE

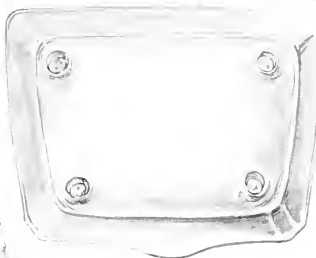
THE JEWEL CASE

THE JEWEL CASE

THE JEWEL CASE

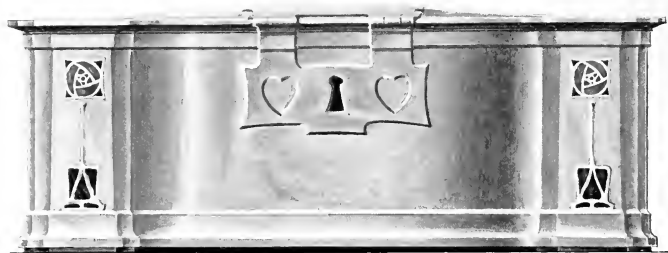
THE JEWEL CASE

THE JEWEL CASE



FIRST PRIZE (COMP.
A XXXV) "TRAMP"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. A XXXV)

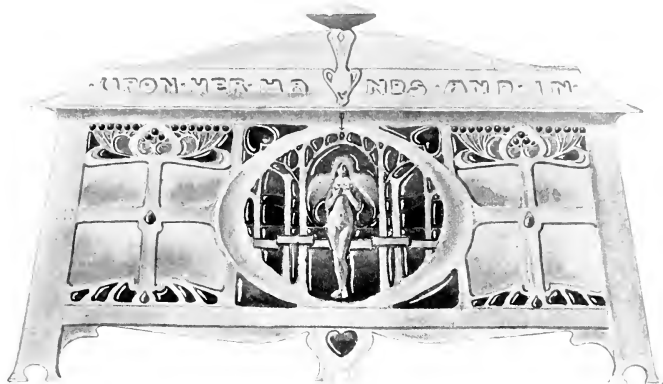
"LOCHABER"



THIRD PRIZE (COMP. A XXXV)

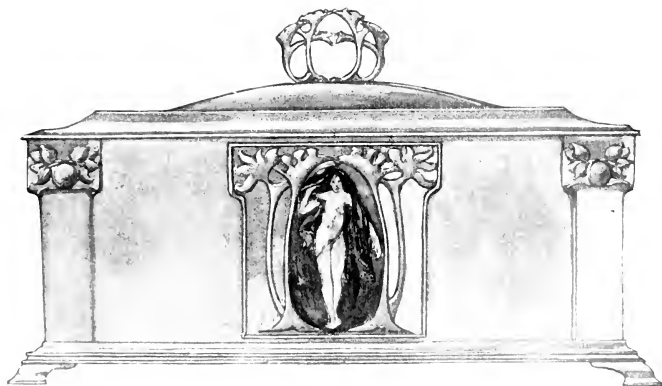
"FED"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A XXXV)

"CHERLIE"



HON. MENTION (COMP. A XXXV)

"GUESY"

Awards in "The Studio" Prize Competition B xxvi



FIRST PRIZE

"PAFOOSE"



HON. MENTION

"LOLITA"



SECOND PRIZE

"LOLITA"



HON. MENTION

"HYLUS"



HON. MENTION

"GOBBO"



HON. MENTION

"TRAMP"



HON. MENTION

"ISCA"



HON. MENTION

"ISCA"



HON. MENTION

"FAIRY TALES"



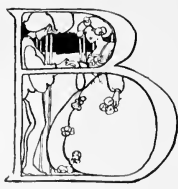
HON. MENTION

"WATER"



HON. MENTION

"FLAVIN, FLAV"



HON. MENTION

"MALVOLIO"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. C XXVII)

"OZERO"



SECOND PRIZE (COMP. C XXVII)

"THE SLEWAY HEAD"

The Lay Figure

THE LAY FIGURE: THE AFFINITY BETWEEN ARTISTS AND MEDICAL MEN.

"LET me state my case," said the Critic to the Journalist. "It is a belief of mine that, if a book were compiled on the debts of gratitude that artists owe to medical men, the public would be surprised."

"A vague statement, indeed," remarked the Journalist. "To what debts of gratitude do you refer? Do you wish a book to be published on the dangerous illnesses through which great artists have been pulled in safety by their doctors?"

"No, that is not my wish," replied the Critic. "I am thinking of surgeons and physicians in their relation to art, for I notice that a strong affinity exists between them and the brotherhood of artists. I have rarely met a medical man who was not keenly interested either in some phase of art or in some form of connoisseurship. Take the medical profession in any country, and I believe you will find among its members an appreciation of art more serious and more intelligent than you will meet with in any other profession or calling outside the actual practice of the arts themselves."

"The subject is a new one to me," said the Journalist; "but I can look at it through my own knowledge of doctors, and I believe you are right."

"Certainly he is right," the Reviewer dogmatised. "The subject is new to you only because it has never been stated and discussed. That it should have been passed by is singular, for the history of art in every country gives us many examples of the kinship of temperament existing between medical men and artists. Think for a moment of the history of English art. Was it not two physicians, Dr. Benjamin Hoadley and Dr. Morell, that aided Hogarth when he wrote the well-known treatise *The Analysis of Beauty*? And in London at a later date, again, was not the good Dr. Monro a wise patron, critic, and teacher? Did he not gather together, in his house on the Adelphi Terrace, all the ablest young painters of his day, with Girtin and Turner at their head? and did he not teach them admirably in his evening class? He helped them also in other ways, for he gave them half-a-crown and a good oyster supper for their copies and sketches. Pollock was not wrong when he said that Turner's true master was Dr. Monro. But this is but one tale of an interesting subject. One might talk of those artists who, like Girtin and Cotman, had sons engaged on that became doctors; and you know as well as I do that De Wint was not the only English painter of the nineteenth century whose

father was a physician. George Mason, again, renounced medicine to follow art, and Seymour Haden was a noted surgeon when he won for himself his high position among the masters of etching. Thus in England alone, since the middle of the eighteenth century, there has been much to suggest an affinity of temperament between medical men and artists. How strange, then, that a thing so interesting should have been passed unnoticed."

"Yes, it is strange," said the Critic, "but it does not interest me much. What interests me is the meaning of the temperamental kinship of which we are speaking. We may set aside as exceptional those cases in which the practice of art has gone successfully hand-in-hand with the practice of medicine or of surgery. There have been few such cases, and I know not how to get at their real value in the present discussion. For this reason I confine myself to a simple general question. What is it in the study and practice of medicine that makes a man sympathetic to the arts? A habit of observation counts for much, I believe, and there is also a form of artistic training in that education of the eye and of the nerves without which medical men could not be so light and so deft of hand."

"I agree with you entirely," said the Reviewer. "Doctors are men of observation, like artists, and their first-hand knowledge of the human body cannot but bring them in touch with the great masters of painting and of sculpture. They look keenly at the anatomical knowledge displayed in works of art; and if they find the knowledge sound, they continue their study of the work before them, and by this means they penetrate to the subtle aesthetic qualities. But this is not all, I think. In all kinds of specialistic surgery a man requires a singular union of gifts, for it is his business to be as sensitive as an artist and yet as firm and resolute as a man of action. I do not believe that anyone can be a great surgeon unless he is endowed with a touch of the aesthetic temperament."

"But we must remember another point," the Critic said. "Art can be approached in a questioning, scientific way, as the example and criticisms of Herbert Spencer bear witness; and this way of studying art is often more fruitful of useful opinions than the emotionalism of professed art critics. Thus, for instance, I frequently find myself praising applied craftsmanship, but without inquiring whether the articles that please my eye are well adapted for the purpose that they have to serve as chairs, or tables, or teaspoons, or fire-irons, or what you please; and hence I get myself into difficulties by trusting too much to my sense of sight." THE LAY FIGURE.



IMPRESSIONIST PAINTING: ITS
GENESIS AND DEVELOPMENT.
—FIRST ARTICLE. BY WYN-
FORD DEWHURST.

IN two short magazine articles purporting to embrace so vast a subject, one is, of course, limited to the barest summary of the periods, methods, and sources of the inception and growth of the impressionist idea. Concerning the leaders of the movement, of whom so much has already been written, only a few remarks will be made here, the intention being rather to cry back and to discuss the efforts of the lesser known men who link up the painters of 1830 with those of 1870.

It is my object to show that the Englishmen who painted in the methods of the French impressionists, and were frequently charged with being mere imitators, as a matter of fact merely brought back their own, and carried on the tra-

ditions and discoveries of their most honoured Academicians at the most brilliant period in the history of the Royal Academy.

In studying this interesting subject I have been more and more impressed by the enormous influence which British painting of the period of 1790 to 1850 had upon the inception of the impressionist idea, and by the fact that to Constable, Turner, Bonington, and Watts belong the honours due to pioneers and originators.

No British artist appears then to have fully grasped the significance of the work of these men, nor to have profited by their invaluable discoveries. They were evidently too much in advance of their time, and the idea went abroad for cultivation and fruition, like many another good thing germinated on these shores.

Let us briefly examine some of the technical methods of modern impressionism and compare them with those of Constable, Turner, Bonington, and Watts.



"A ROTTERDAM CANAL."

(By permission of M. Durand & Co.)

BY JONGKIND

Impressionist Painting

First comes the practice of painting and finishing pictures entirely out of doors. Constable, Turner, and many men of their time occasionally did this also.

Secondly, the placing side by side upon the canvas of spots, streaks, or dabs, of more or less pure colour, in accordance with certain scientific principles. Turner, and especially Watts, made habitual use of this powerful method of work. Then the use of pure white, in impasto, throughout the picture, high light and shadow equally; Constable and Turner did this long before the advent of these Frenchmen, as witness, one instance among many, the large *Opening of Waterloo Bridge*, by Constable. Here almost the whole surface of the canvas, and particularly the foreground, is dragged over by a full-charged brush of pure white paint, which, catching the rugosities of the underlying dry impasto work, produces an illusion, and the vibratory effect of brilliant light is simply and successfully attained. History records the manner in which that particular work was received by the contemporary press and public. It was regarded as a bad joke, called a snowstorm, and likened unto Berlin woolwork—a frequent and favourite simile this—the creation of a disordered brain,

etc. Yet, to-day, it finds honoured place in the Royal Academy, and justifies itself in the eyes of all beholders. Public taste has now become tolerant, if not wholly appreciative of impressionist work. Like many another painter in advance of his time, Constable found greater appreciation in Paris than in London, and the Salon gave hearty welcome to works rejected by the Academy, as it does to this day.

Bonington's *Boulogne Fish Market*, shown in the same Academy Winter Exhibition, must have had an enormous influence, especially upon Manet; its blonde harmony and distinct flat rich values within a general tone being such a distinguishing feature of the Frenchman's style.

The modern impressionist worships light, and is never so happy as in recording some beautiful atmospheric effect or *coup de soleil*. The same applies to Turner, as many a fine canvas proclaims.

What, then, will be asked, have the Frenchmen done to justify our admiration and the honoured and pre-eminent position they now hold? In the first place, to them belongs the great merit of having perceived the value of the Englishmen's discovery, of having revived its practice, of having carried it to its logical conclusion, whilst grafting on to



RAIN, STEAM, AND GREAT BRIDGE

J.M.W. TURNER (1844)

BY JONGKIND



"LEVER DE LUNE"
BY JONGKIND

(Pl. 10, p. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)

Impressionist Painting

Constable and others suggestions from Japanese art and from that of their own countryman, Corot.

They have purified and simplified the palette, discarding blacks, browns, ochres, and muddy colours generally, together with the use of bitumen and siccatives of all kinds. These they replaced by some new and brilliant colours, results of modern chemical research, such as cadmium pale, violet de cobalt, garance rose doré, etc., being thus enabled to attain a much higher degree of luminosity in their works than was heretofore possible. They have jettisoned the conventional motive, often theatrical, and tabooed the literary element, substituting simpler lines, the manner a hint from Japan of painting scenes as observed from an altitude, with its curious resultant perspective and multiplied gradation of values, devoting especial attention to the study and rendering of colour and reflection in shadows: and, finally, they have succeeded in evolving the present wonderfully brilliant, most effective and charming style. It is safe to predict that before many moons the theory upon which the execution of these pictures

is based will be taught in our schools, even the most academic and conservative.

Here I would remark that these impressionists in no way form a "school"—a term which implies a master and scholars. On the contrary, they were and are completely independent co-workers, banded by friendship, moved by the same sentiment, striving to solve the same aesthetic problems. All of them men of strong and distinct personality, acknowledging no master but their own inspiration, and freely dividing and passing on to all who care to receive it the result of their own individual reflections and practical experiments. It is only in comparatively recent times that Claude Monet has been universally recognised as the man of paramount originality and virility amongst them. The very title "Impressionist," by which they are most popularly known, is a misnomer—a weak and inconclusive designation, since all artists paint their impressions. Yet, seeing that it is now accepted as conveying a special idea, it may stand. "Luminarist" probably conveys a more definite and correct signification.

Examination of the pictures of Monet, Pissarro,



LE PORT DE HONFLEUR, DE BODIN (1865)

(B)

LE PORT DE HONFLEUR, DE BODIN

BY E. BODIN



"LE MOLE A L'ENTRÉE DU GRAND
CANAL; VENISE." BY E. BOUDIN

Oil, 1890. M. H. Powell Knott



"LA RENTRÉE DES BARQUES"
BY E. BOUDIN

(By permission of M. Durand-Ruel)

Impressionist Painting

and Sisley previous to 1870, that is to say, previous to their visit to London of that date, discloses the fact that they were, like the majority of their contemporaries, working in gray tones—the effect of Corot's strong influence, added to that of Manet, Boudin, and Courbet.

Nothing that those intermediary men, Jongkind, Boudin, Isabey, Lépine, and Courbet have done can be compared for a moment with the influence of the Englishmen upon the direct development of modern art. They form a group of little masters: men of uncommon character and earnestness of purpose, richly endowed with natural talents, poor beyond belief in material wealth. Sincere in their art and producing wonderfully interesting pictures in grey tones; inspired by genuine love of nature, though never attaining the general technique and colour vibration of the Englishmen, their predecessors, nor of Monet and the rest of his co-workers, any history of this subject, however brief, would be incomplete without some reference to the part played by them in the development of *plein-air* painting.

Impressionism has already broken down all

barriers of resistance in Europe and America—all the opposition of amateurs and the governing bodies of public institutions, who, formerly banded by instinct of opposition to the "new," now compete most energetically for possession of examples of the modern art.

I will relate a typical instance of a process that is in course of evolution throughout the world, for the outlines of which I am indebted to Théodore Duret's sumptuous "*Histoire d'Edouard Manet*." *

In 1900, the far-sighted and courageous Herr von Tschudi, Director of the National Gallery, Berlin, aided by private donations, solicited especially for the object in view, in order to leave intact the public funds set aside for acquisition of works of art in his gallery, purchased a number of impressionist pictures, of which he has been good enough to favour me with a list.

It includes, amongst others, works by Monet, Cézanne, Sisley, Pissarro, Degas, Claus, Liebermann, and Hans Olde. Of these he was, and is, very proud; and, as fitting their merit, he gave them the

* "*Histoire d'Edouard Manet*," published by E. Flourey, Paris.



"LA TOILETTE"

(By permission of M. Durand-Ruel)

BY BERTIE MORISOT

Impressionist Painting

position of honour in the gallery he so ably conducts. Then there burst such a storm of fury as never before in the history of art stirred the usually placid Teuton. One can imagine that, here in London, much the same thing would happen in the event of the directors of the National Gallery, which even yet does not contain a single specimen of the Barbizon school, committing a like piece of very enlightened folly. Well, the Official Academy was up in arms. The press, with here and there an exception, ever slow to perceive the value of an artistic innovation, joined the fray and the battle raged long. The whole art-life of the country was disturbed and divided for and against the new men. Incidentally, the same thing happened in Paris, in 1894, on the occasion of the famous *Caillebotte* legacy of impressionist pictures to the Luxembourg Gallery, the history of which is now too well known to call for repetition here.

Munich, Dresden, Frankfurt, and other art centres joined issue, principally in support of the action of Herr von Tschudi, but finally the pictures were moved to a less prominent position.

In 1865 the Paris Salon jury, bitterly antagonistic, had rejected *en bloc* the whole of the pictures of Manet and his impressionist friends. Angry protests and a battle of interests followed. The Emperor Napoleon III. put an end to the business by ordering the erection of another salon, known as the "Salon des Refusés," by the side of the existing one in the Palais de l'Industrie, now demolished. The interest and attendance there exceeded that of the older salon, and, though disapproving of the work of the new men, the public strongly reprobated the action of the salon jury in endeavouring to deprive them of the right

of seeing the wonderful and, to them, incomprehensible pictures.

Both Jongkind and Boudin were affected by the *contre coup* of that fruitful sojourn in London of Monet and others in 1870. I do not believe that of themselves they brought much grist to the mill of the impressionist's idea. Personally, I have not yet seen one picture by Jongkind which has caused me any very considerable emotion. The illustrations herewith give a good idea of his methods. His pictures convey little of the feeling of atmosphere, many of them are quite unmistakably experiments, and, though absolutely sincere and free from all *chic*, yet to me they lack the great essential—charm. Without doubt he was a man of extraordinary ability, always striving to be in the van, experimenting new ideas and processes, and he evidently exercised a certain influence upon the impressionists prior to 1870.

His comrade and pupil, Boudin, is manifestly the



"THE ARTIST'S MOTHER"

(Lith. by J. B. Boudin, 1871)

BY BERTHE MORISOT



"LA ROUTE."

BY CÉZANNE

chef of all those half-dozen little masters of a transitional period in French art, 1830 to 1870.* He was born in 1824 and died in 1898, leaving not only a magnificent record of work accomplished, but the fine example of a noble life's devotion to a beautiful idea.

Corot was wont to tell people that no painter had ever known how to paint such skies as Boudin. "Boudin est le roi des ciels," said he. And Roger Marx, critic of clearest perception, has somewhere written: "Il suffirait à sa gloire d'avoir dessillé les yeux de toute une génération, et d'avoir initié à l'art Claude Monet, le maître glorieux de notre école contemporaine de paysage." Yes, Boudin was the master to whom Monet owes much, yet pupils of originality do not develop on parallel lines with their teachers, and Monet was no exception. After 1870 he flew off at a tangent and was élève de Boudin no longer.

It was from Millet that Boudin received his first

* See "Eugène Boudin, sa vie et son œuvre," par Gustave Cahen. (Paris: E. Floury.)

notions in painting. Boudin's father, a retired old sea-dog, kept a stationer's shop at Honfleur. Here came Millet, then painting portraits at 30 frs. a head—seamen and their sweethearts principally—to have these portraits mounted or framed. In the window of this shop the younger Boudin exhibited some little pastel sketches, hence followed a friendship very advantageous to the shopkeeper's son. Troyon, who was likewise in semi-forced sojourn at Honfleur, terribly poor and painting lovely little landscapes, sea pieces, and figure subjects at a pound apiece, also helped the boy. Yet it was to a hard and life-long struggle for the right to live that they helped him, in spite of the fact that for forty years he produced undoubted masterpieces of painting.

Hard by Honfleur lies the little village of Saint Siméon, and here in the thatched farmhouse "Auberge," kept by la mère Tourtain, which may, in a sense, be called the cradle of French Impressionism, Boudin passed much of his time. Many celebrated men have been wont to congregate there

Impressionist Painting

during the past five-and-twenty years. Millet, Troyon, Courbet, Van Marck, Le père Française, Diaz, Harpignes, Jongkind, Cals, and that extraordinary character Schaubard, celebrated in "La Vie de Bohème," Isabey, Daubigny, Monet, and the rest. Was ever such a wonderful galaxy of talent housed in a simple country inn? and can any other *auberge* in existence claim such a record? I think not. Boudin himself always regretted, and here we can join in his lament, that no history of the place had been written. There is material enough to fill volumes, and fame awaits the chronicler. And the same may be said of many another world-renowned sketching-ground and inn.

Boudin's friend Cézanne was one of the pioneers of the movement in France, a frequenter of the Café Guerbois and particular friend of Monet's, with whom he often worked. A painter by instinct, untrained and unequal, his best work is to be found in his "still life," yet often his cups do not stand in their saucers, and his bottles are occasionally intoxicated. It is probable that the incorrect drawing of this artist has called down upon the whole group of impressionists the reproach of carelessness in one of the first essentials of art.

In their struggle for the mastery of light, impressionist painters have in the past sacrificed, perforce, many of the qualities which go to the making of a picture, and for that unavoidable reason have also incurred public displeasure. Their subjects have been chosen at random haphazard for the immediate seizure of an effect, totally regardless of lines of composition, etc. The artists were far too much occupied with technical difficulties to care about picture-making, and their achievements were not intended for pictures. Mere "studies" they were; yet how preferable to hundreds of pretty pictures, and how treasured at the present day!

Now that the material difficulties are overcome and a settled method achieved, the displeasure of the public has disappeared, and we may confidently look to their

works for all those qualities which go to the making of a perfect work of art.

Raffaelli's work is now too well known to need comment here, while Whistler's position in the hierarchy of the movement has been frequently indicated. Writers of eminence have expounded his principles, weighed his genius, and classified his work.

Two women artists have proved not the least gifted of the exponents of impressionism. Mary Cassatt is an American, a pupil of Degas, accomplished painter of children and scenes of maternal life, a pastellist of note, who with Raffaelli resuscitated in France the moribund art of etching in colours.

Berthe Morisot, great-grand-daughter of Fragonard, and a famous beauty, was a pupil of Manet, and married his brother. Contemporary with Mary Cassatt, her best work lies in the beautiful and frequently most masterly portraits of children, family interiors, and impressions from intimate feminine life. Both these artists have produced exceptionally strong work, which will live.

In bringing this first article to a conclusion, I cannot do better than recommend all interested in the development of impressionism to study M. Gustave Geffroy's *La Vie Artistique*—a veritable storehouse of valuable information.

(To be continued.)



ON DESSEIN

BY CÉZANNE



ENAMEL PLAQUE

BY THE HON. MRS.
PERCY WYNDHAM

THE ART OF PAINTED ENAMELS. BY ALEXANDER FISHER.

IN preceding articles I have described in detail the following processes of enamelling: *champlevé*, *cloisonné*, *basetaille*, and *plique à jour*. All these are intimately related to the processes of working in metals, and were brought into existence for the colour decoration of metal objects—perhaps by metal-workers. The treatment, artistically speaking, was made subservient—and rightly so—to the other parts of the object which it adorned. And thus far we see enamelling had not reached its full development as it did later, when it could exist as an art in itself independently of all others. That was the position of enamelling before the discovery of the method which I shall describe under the name of “*Painted Enamels*.” After this discovery the art of enamelling assumed a more important place amongst the fine arts; for it had a larger and more subtle power of expression, with far greater freedom and more varied possibilities of form and colour. I have chosen the term “*Painted Enamels*” in preference to the older one,

“*Limoges*”: the latter word is the name of an old town in France where each kind of enamelling was developed during a period commencing about the middle of the eighth century A.D. and ending during the latter part of the seventeenth century. The name “*Limoges*,” as applied to enamels, has been generally used to signify the last development which occurred during the Renaissance. It is included under the head of “*Painted Enamels*.” This term is also descriptive as part of the process, for the enamels are painted in true enamels and fired; but the forms in the design are not enclosed with a wire line, neither is the metal surface engraved, carved, or *repoussé*, as is the case in those methods previously described. And although it is historically correct to label painted enamels of the Renaissance “*Limoges*,” still we cannot call the higher development which has occurred within the last twelve years in England “*Limoges*,” for there are fundamental differences, not so much of process—although great developments have taken place beyond the ancient methods of the enamellers of the Renais-



PRAYER BOOK COVER IN
SILVER AND ENAMEL

BY MRS. CARR

Painted Enamels

sance—as of æsthetic intention, and realisation of the true expression of the material substance and its capacities, as experienced by the artist. The “Limoges” enamel is not a true expression of enamel. The great majority of these old enamels have no *raison d'être*. For they could have been done equally well in other materials not nearly so difficult of achievement. The high quality of enamel, as differentiating it from all other substances employed in the arts, is the great power of its unrivalled colour, and the unlimited variety of its qualities. All the bewildering surfaces, all the depths and lovelinesses that lie darkly in the waters of sea-caves, all the glistening lustre of gleaming gold or silver back and fin of fish, the velvet of the purple sea anemone, the jewelled brilliance of sunshine on snow, the hardness greater than that of marble, the flame of sunset, indeed, the very

embodiments in colour of the intensity of beauty—these are at hand waiting for expression in enamel. With a few great exceptions, to which I have already referred, I do not find in the old Limoges work any true appreciation of such qualities, neither are they to be found in modern French enamels, most of which are slavish copies of the dead methods and aims of this period of work. But what I do find are, generally, modulated drawings in white enamel upon a black ground, or these black-and-white shaded drawings coloured with flat washes of transparent enamel. Sometimes these are heightened by the introduction of pieces of intensely bright enamels upon foil, which have no relation in the scheme, and no sense of “value” whatsoever.

In point of fact there is an utter lack of understanding of the beautiful artistic qualities of enamel. On the other hand, however, the works





"TRIPTYCH IN PRINTED ENAMEL" BY JAMES F. JONES FOR THE LIFE OF ST. PATRICK BY ALEXANDER



PORTRAIT IN ENAMEL OF THE LATE
BISHOP OF LONDON

BY PROF. H. VON
HERKOMER, R.A.

which have survived by the most eminent enamellers of that time show a great aptitude for the mechanics of the process, and have a regularity which is worthy of praise. In the case of an enamel, as much as in any other work of art, it is, of course, necessary to think out completely the colour-tone and the form before the actual enamelling is commenced. And it is because of having a desire to give the design its due colour, which in this case is the most powerful means of its expression, that we choose enamel as the substance rather than any other, in the same manner as we should

select a marble in preference to a bronze for a particular expression of form, and *vice versa*.

Colour and tone and form are intimately related and dependent upon each other, and you cannot take one away without the others suffering. Therefore when you have to deal with colour it will be observed that certain shapes are more suitable to the colour employed than others. To understand this more thoroughly it will be well to take examples. If a photograph of a picture by a great colourist is examined and compared with one of a work by a draughtsman who is not a colourist, it will be noticed that the shapes in the work of the former are different from those in that of the latter. They will be fuller, larger, and not so restrained; and the movement in the lines will be simpler and more noble. Or if a photograph of a Byzantine enamel is put side by side with one of a Renaissance enamel, you will see how beautifully the shapes and lines lend themselves to the colour, and *vice versa*, in the former; and how in the latter they are quite apart from each other. It is singular that, at a time when colour was so magnificently felt in pictorial art, there should be no sense of it in much of the enamel work of the same period, although the Venetian enamels are certainly much finer in this respect than the Limoges.

In the foregoing remarks it is necessary to understand that I am speaking of colour, not colours. Many students and artists make drawings in colours without there being the smallest trace of colour anywhere in them. It was from the preceding conclusions I asserted that

most of the work of the Limoges enameller was so dull. There are some noble exceptions, to which I referred in my first chapter—giving illustrations—but the mass of the work is *colourless*.

The method of work in "painted enamels" is different from any of those enumerated above. And it is unlike any preconceived idea of the subject. In the first place, the theory that it was necessary to make little cells in the metal to hold the enamel, with walls between the various colours in order to prevent them from mingling in the operation of firing, was found to be erroneous.

Further, the idea that without these cells the enamel would fly off the metal was seen to be a mistake. On the contrary, it was discovered that there was no necessity for these cloisons—for they were of no technical value. It goes without saying that any enamel can be made to flow by excessive heat, just as the metal upon which the enamel is fired can be melted, as many beginners unhappily discover. But with due care and experience, there is no danger of such an event occurring. There are several conditions which successful enamelling demands. They are of the utmost importance, and therefore I place them first, before describing any of the processes employed in the making of painted enamels. They are as follows: use hard enamels, and pure or almost pure metals, and pure water, *i.e.* chemically pure. Further, great cleanliness must be exercised: clean metals, clean tools and brushes, clean saucers, pots and planches—a clean furnace, and above all, clean, freshly-ground enamels. Painted enamels are generally done upon copper. And for this purpose thin pure copper is the best. The copper is cut with shears to the required shape and size, and then it is raised to a shallow bombé form, so that the plate of metal rests upon its edges, leaving the underneath side free of the planche upon which it is subsequently placed for firing. The reason of this is, that the convexity helps to maintain the shape of the plate and prevents it warping in the furnace. It is made convex with steel or hematite burnishers, such as were shown in a previous illustration (Article No. III.). The burnisher is pressed along a curved line, varying from one quarter of an inch to one eighth, in pro-

portion to the size of the plate, within the edge of the metal from point to point, while the plate is held at an angle of 45 degrees to the surface plate. This line is carried round the other edges of the plate, and then the burnisher is rubbed across it repeatedly in every direction within this line, until the plate assumes a form in section thus:

through the middle; while the edges lie perfectly level with the surface plate. After this has been done—and, perhaps, to get it true it may be necessary to anneal it several times—it is cleaned by being placed in a glazed porcelain bath containing a mixture of sulphuric acid and water, in the proportion of 1 to 20 parts. Then it is washed in water, and afterwards it is either dipped into strong aqua fortis, plunged into water to wash the acid off, and dried



SILVER CASKET WITH SIX TRANSLUCENT ENAMEL PANELS

BY ALEXANDER FISHER



PORTRAIT IN ENAMEL ON COPPER.
BY ALEXANDER FISHER

in warm oak sawdust; or it is rubbed bright with pumice powder and whiting. Thus, having obtained a clean piece of metal, the first layer of enamel is placed on the underneath side by means of a palette knife, a brush or spatula, and water. The water is dried out of it by blotting paper. It is then turned over, and the design having been drawn on the copper, this is filled in with the various enamels suitable to the design. After that it is fired and worked on either by heightening parts with white or foil, which are subsequently glazed with clear enamels, or the first coat of different enamels is amplified, varied, darkened or modified, as the case may be, by other layers and gradations of coloured enamel. Thus by very careful manipulation any degree of variety in strength, in brilliancy of lustre, or depth of colour can be obtained. The only thing to be avoided is the danger of the plate falling in through too many firings or too great heat. It is advisable in making the design to pay as strict attention to every step in its journey towards completion as to the main result. The many pitfalls incidental to the craft, the innumerable combinations, and the different properties which enamels possess, cannot be indicated here. Neither is it possible to teach the process by any book, how ever long, without each step being demonstrated and then practised by the learner. But the better trained in other arts the student is, the more chance has he of ultimate success in enamelling.

To my mind, the domain of the enameller is the imaginative, and herein I include all real design and ornament. The methods of and results obtained by oil or water colourists are not those of the enameller: and it is quite wrong to try to translate a design in these methods. To copy a picture made in oil or water-colour is wrong. The method of enamelling is different from that of any other kind of art, and neither can the process nor the result be imitated by any other. And this is true of all arts. When the design is to be carried out in opaque enamels, the work is very simple and only requires sufficient care to make a good enamel. But when the work is to be painted in transparent enamels, the possibilities are infinite, as are also the difficulties of their attainment. And I have no doubt, in years to come, when the art is better understood by artists, critics, and the public, when their knowledge has increased and their eyes have become accustomed to the peculiar qualities of enamel—to the same extent, at least, as their knowledge of other mediums—that there will be established a standard by which these qualities will be known and appreciated. The awakening of oil-painters with regard to the greater possibilities of their medium, as witnessed by the movement, on the one hand, of the pre-Raphaelites, and of the impressionists and pointillists on the other seems to support this contention and enamelling the *material* enters more largely into the view of the spectator than any other

question. And rightly so. There is no doubt that taste is acquired; and from habit more than from knowledge people regard things as beautiful or not. Consequently it will take years for enamels to be regarded with right eyes and to receive intelligent criticism. Let us then start by thinking of enamels as creations, not copies, made, as it were, of precious stones, only with this difference—that instead of a narrow range, they are capable of an infinite variety of coloration. And let us regard the “pitch” as being not due to or relying upon any



FIG. 1. BOX.

FIG. 2. BOX, WITH ENAMELLED DESIGN.

FIG. 3. ALEXANDER FISHER



comparison with nature in any form whatever, but depending solely upon the inherent quality of its material. The enameller has not to consider the intricate problems of colour notation in the same way as the painter in oil, although the laws of contrast and harmony, as laid down by Leonardo, Chevreul, Delacroix and others are, of course, just as true for him as for any other artist. To repeat: enamels should never be copies of anything in nature nor of any other process of painting in art. They should be creations. They are for the representation and embodiment of thoughts, ideas, imaginings, and for those parts of a world which exist only in our minds. Even in portraiture, it is only the character, the charm of disposition, the mental aspect of the sitter which should be attempted, or which can be portrayed. No effort should be made to imitate the texture of the coat and skin, but—

"Divinely through all hindrance break,
And find the man behind it."

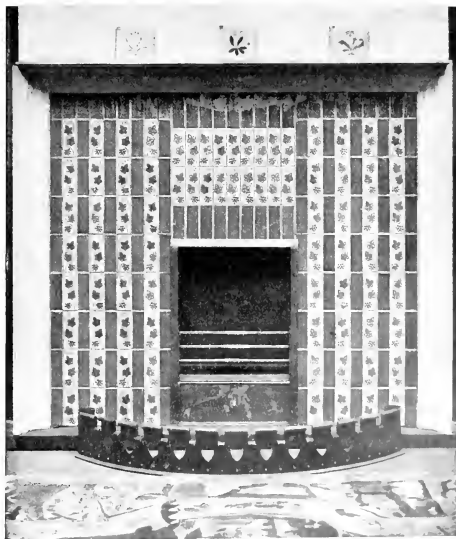
It is essentially in this realm that enamels can be rightly used, whereas all attempts to copy effects of nature are foredoomed to failure, while to enter into competition with other methods in which these effects are more easy of achievement, would be degrading to the art of enamelling.

THE ARTS & CRAFTS EX- HIBITION AT THE NEW GALLERY: THIRD NOTICE.

MR. VOYSEY'S little cast-iron grate and mantelpiece, shown by Messrs. Longden & Co., represented one of his most successful efforts in the beautifying of such small and unpretentious rooms as are too frequently put off with the lumber of the hardware factory for their stove accommodation. Though kept as flat as possible in treatment, this

little fireplace is made to yield two shelves—one a narrow ledge just enough for pipes and matches, the other a light bracket projecting from the centre of the over-mantel, large enough to hold a clock or vase of convenient size. The panel from which it springs has a slender and graceful decoration of a pair of birds and saplings.

Mr. W. R. Lethaby's beautiful marble mantelpiece, made by Messrs. Farmer & Brindley, is a refreshing evidence of what an artist can do with a much-abused and discredited material. Only a very judicious taste in the selection and combination of materials can reconcile us to the proximity of a cold surface to a blazing hearth—at least in a northern climate. But Mr. Lethaby was fortunate in securing a peculiarly warm and glowing red vein of marble, which he uses to the very best advantage, keeping the form simple and dignified, and reserving the most rich-looking surfaces for decorative squares. Here, again, the convenience of two shelves is secured in an inconspicuous way.



CAST-IRON GRATE

BY C. F. A. VOYSEY, EXHIBITED BY LONGDEN AND CO.



MARBLE MANTELPIECE

BY W. R. LETHBRIDGE
EXECUTED BY FARMER AND BRINDLEY

Among the overmantel panels introduced in contrasting materials, Mr. W. J. Neatby's decoration in coloured plaster, *The Heart of the Rose* (page 185), arrested attention by its bold tints and a pleasant individuality of treatment. The central figure, seated, is delicately outlined, and thrown somewhat into the background of the design; the others are effectively disposed to right and left with a good deal of charm and buoyancy of draughtsmanship.

Quite in another spirit was Miss Mary J. Newill's archaic and arras-like panel in needlework, *Gareth and Lions*, designed and wrought by her with the assistance of the Misses Violet and Evelyn Holden. Exception may be taken to the labelling of figures by their names in a decoration; but the scheme of the work is ambitious and scholarly, and involves a great deal of patient labour which has been conscientiously and intelligently done. Another needlework panel, or rather series of panels, on a smaller scale, was designed and wrought for a piano front, by

Mr. and Mrs. Herbert Sersshall. The two end panels are filled with decorative female figures representing music, and in the centre is worked an inscription from Tennyson's *Lotus-Eaters*:—

"Music that gentlier on the
spirit lies
Than tired eyelids upon tired
eyes."

The colour is well harmonised with a setting of walnut-wood and the embroidery is very finely executed. Mr. Heywood Sumner's decoration *The Forest*, is a painted panel, in restful grey-green and neutral tones of colour, suited either for an overmantel or for part of a

frieze, which indeed it rather suggests by its conventional grouping of the deer and the trees.

Mr. Clement Heaton's brilliant piece of inlay, also called *The Forest*, in his jewel-case of walnut-wood and marquetry, has already been noticed, and amply confirms one's first impressions of it, as



JEWEL CASE IN WALNUT
WITH MARQUETRY INLAY

BY CLEMENT HEATON
ASSISTED BY S. CONGUR



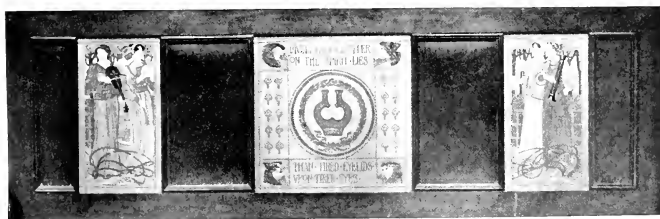
NEEDLEWORK PANEL
"GARETH AND LIONORS"

BY MARY J. NEWILL
ASSISTED BY VIOLET AND EVELYN HOLDEN



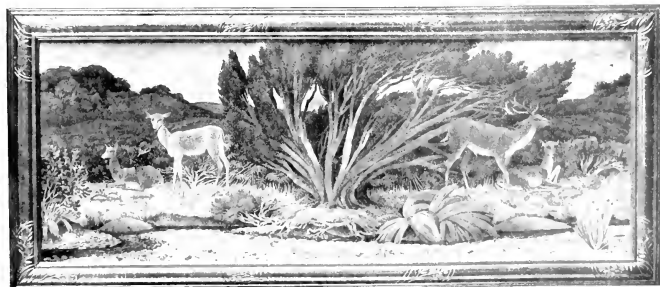
TILES

DESIGNED BY LEWIS F. DAY
EXHIBITED BY PILKINGTON'S TILE AND POTTERY COMPANY



PIANO FORTE FRONT

DESIGNED BY HERBERT SERSHALL
EXECUTED BY MRS. H. SERSHALL



PAINTED PANEL "THE FOREST"

BY HERBERT SERSHALL

The Arts and Crafts Exhibition

hardly less than an inspiration, caught under singularly happy auspices in the matter of material to hand. The light and colour of the sky, making a sunrise beyond the trunks of trees, is of a quality rarely obtained in so difficult a medium. Another artist in inlay, the Hon. Mabel de Grey, also contributed two of her beautiful decorative panels for furniture, but these were not so well hung as they deserved.

Near Mr. Clement Heaton's casket was a design by Mr. Frederick Marriott of *St. George and the Dragon*, carried out entirely in gesso and

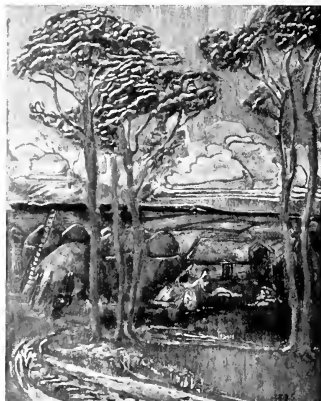


ENAMEL PANEL
"THE EVE OF ST. AGNES"

BY FANNY BURN

mother-o'-pearl. This is a somewhat audacious and restless piece of work, but the material is handled with considerable power, and the gorgeous forms of the knight, the charger and the victim would have shown even better on a sombre back ground. As it is the simple black frame is in excellent taste, and the general effect is rather that of a mosaic.

The representation of landscape in gesso, when attempted rather from the poetical than the decorative side, is certainly

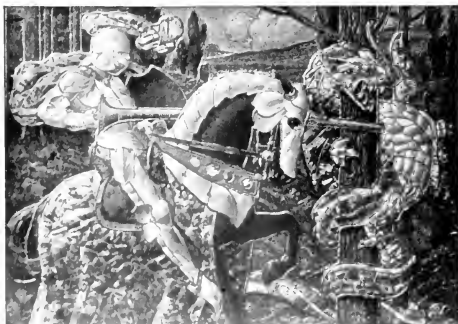


DECORATIVE PANEL
IN GESSO

BY HELEN K. CHAPEL

difficult; but this was very commendably achieved by Miss Helen K. Chapel in a little panel carried out in a quiet and sombre twilight scheme of colouring. The frame was well chosen, being rightly conceived as part of the work as a whole.

Catholicity of taste in the matter of pattern-



PANEL IN GESSO AND MOTHER-O'-PEARL INLAY
"ST. GEORGE AND THE DRAGON"

BY F. MARRIOTT

The Arts and Crafts Exhibition

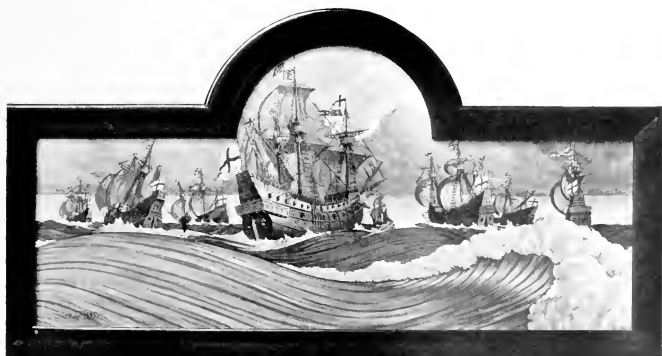
designs for flat surfaces was one of the best qualities of the hanging committee; enabling them rightly to include such diverse methods of space-filling as Mr. C. F. A. Voysey's and Mr. Lewis F. Day's; and the tiles sent by those two so opposite designers are an apt illustration of their difference. For Mr. Voysey a single spray often suffices, with its leaf and blossom, to exemplify "the art of filling a flat space without covering it"—which has somewhere been claimed as the distinctive note of Japanese work. On the other hand, the tiles and pottery panels exhibited by Mr. Lewis F. Day were richly floreated and lavish of colour in a great variety of designs. The cubicle furnished by him in association with Miss Bradley and Miss Barlow, Messrs. Lawrence Hall, T. F. Evans, A. J. Kwiatkowski, and the Pilkington Pottery Company, afforded an excellent study of what may be done with coloured glazes, even "to meet the conditions of practical manufacture," as the exhibitor says. The tiles *a* and *m* in this group were particularly fine in colour, and in strong masses of decoration, blending harmonious greens and blues with Indian red of a very well-chosen quality. In the opposite recess was a notable piece of enamelling in a more ambitious class of work, but which may conveniently be mentioned here as bearing on



DECORATIVE PANEL

BY MISS E. M. ROPE

the achievement of colour in the firing processes: this is a small triptych in bronze and enamel by Mrs. Geraldine Carr, with panels by W. Dacres Adams. The subject—an incantation—is treated with dignity and imaginative charm, and the technique, both in design and colouring, is uniformly good. The decoration is beautifully mounted and its total effect workmanlike and pleasant to the eye.

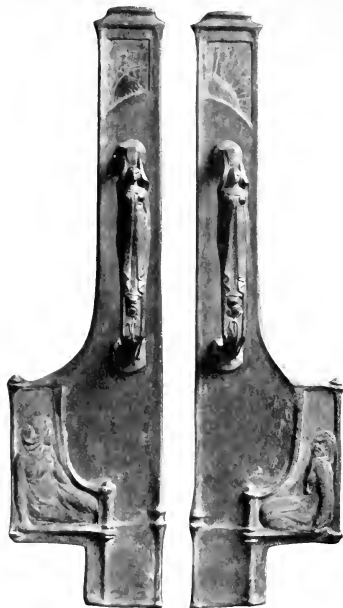


PANEL

BY R. MORTON NANCE

The Arts and Crafts Exhibition

The enamels and silver-work of the Guild of Handicraft generally represented the very best craftsmanship of that active and versatile body of art workers. Their exhibits in this field were as admirable as ever in fineness of workmanship and in the matter of good taste. The challenge cups and bowls designed by Mr. C. R. Ashbee and Mr. W. A. White had the very agreeable distinction that the bowl itself is kept entirely plain, and the ornament reserved for its mount and stem—one of many instances of good judgment and restraint in decorative treatment. The use of a single jewel-like enamel, well chosen as to its colour and position, in dainty pieces of silver ware for the table, was happily demonstrated in several small exhibits, of which the ink-bottle in green glass, with the note of green repeated in the



DOOR FILLINGS

BY GILBERT RAYES
EXECUTED BY GEORGE WRAGGE

little knob of the lid and the butter-dish carried out in a similar method, were among the most praiseworthy. The soup tureen designed by Mr. Ashbee had a very light band of decoration near the edge, and was set on a stem surrounded with an open circlet of pierced work set on a well-proportioned stand. Mr. Ashbee also showed a very beautiful little cup, designed by himself and executed by the members of the Guild, with an enamelled inscription on the lid and a stem of singularly graceful pattern. Mr. W. A. White's challenge cup, wrought by W. Hardiman and J. Bailey, and enamelled by A. Cameron, was one of the best of its kind, especially in the subtle and cloudy, marble-like effect of the enamel on the lid. Mr. Ashbee's silver sugar-sifter, in a somewhat solid tankard shape, was wrought by



TRAY

DESIGNED BY WALTER GILBERT
EXECUTED BY T. WEINGARTNER OF THE BROMSGROVE GUILD

The Arts and Crafts Exhibition



SUGAR SIFTER DESIGNED BY C. R. ASHBEE
SILVERWORK EXECUTED BY J. BAILEY
ENAMEL EXECUTED BY F. C. VARLEY

J. Bailey and finely enamelled by F. C. Varley; and his delicate little silver mount for a claret decanter was perfectly wedded to Mr. Powell's beautiful glass.

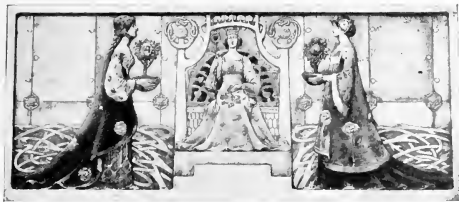
Mention has already been made of Mr. Henry Wilson's strikingly original pulpit in oak, carved and inlaid with ebony, which occupied a place in the central hall. The carving, in somewhat high relief, was executed by A. Parkin in a design representing massive bunches of dark grapes thrown effectively against the lighter background. Mr. Wilson employed the same decorative subject rather more realistically in his massive altar-cross, from which the purple grapes are suspended in the

form of enamels. Over against the pulpit (exhibited by Messrs. Trask & Sons) was a stand and cover for a font-bowl in forged iron and wrought copper designed by R. Evans, executed by D. Holloway and A. Dufour, and exhibited by Messrs. Waltham & Co. This is conceived somewhat in the spirit of mediæval work with its flatly treated figure of the symbolic dove suspended over the basin; but the design is thoughtfully and sincerely carried out, and the craftsmanship quite satisfying.

(To be continued.)



SILVER TAZZA DESIGNED BY C. R. ASHBEE
AND W. HARDIMAN
EXECUTED BY THE GUILD OF HANDICRAFTS



PANEL IN COLOURED PLASTER

BY W. J. NEATHY

It has been decided to erect a National Memorial in Tasmania to the soldiers of that Colony who lost their lives during the recent war in South Africa, and a premium of twenty guineas is offered for the best design. The cost of the memorial must not exceed £1,000, and full particulars can be obtained on application to the Agent General for Tasmania, 5, Victoria Street, London, S.W.



PUNCH BOWL IN HAMMERED SILVER DESIGNED BY
C. R. ASHBER
EXECUTED BY J. BAILEY AND S. REEVE

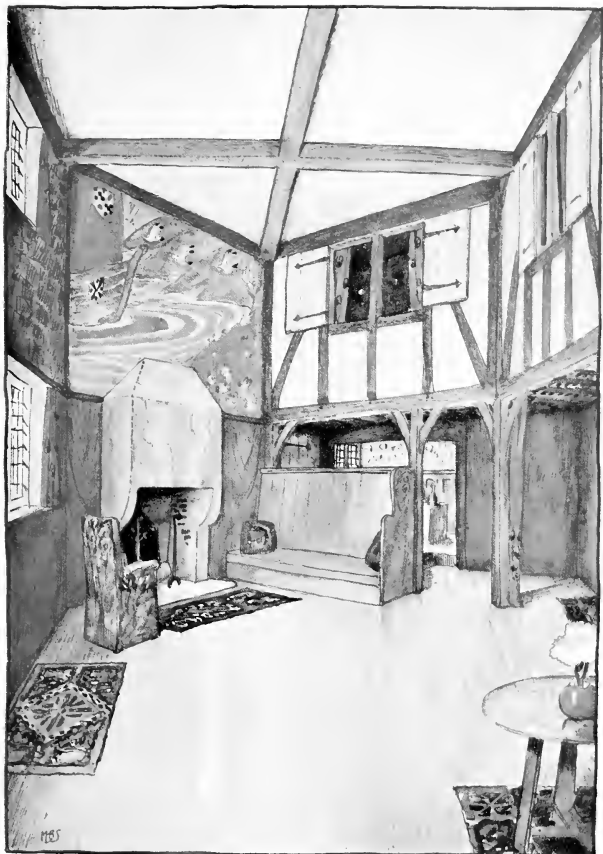
YELLOWSANDS."—A SEA-SIDE
HOUSE. BY M. H. BAILLIE
SCOTT

THE desire for change seems to be a natural result of an artificial manner of living, and when our daily lives are spent amidst the surroundings of the modern villa with its "artistic" furnishings and decorations, it is little to be wondered at that, for the summer months at least, some respite should be demanded from that daily round which, beginning with the hurried breakfast and the morning train, ends in that heavily-rented, taxed residence which possesses so few of the attractions which make a home a joy for ever. In the suburbs, the very trees and flowers seem to take to themselves a sinister aspect, and suffer a subtle change. The laburnum by the tradesman's entrance, the harsh foliage of the evergreens, the well-groomed lawn with its bedded-out flowers, the geraniums, calceolarias, and the rest, all seem

to have lost whatever power they may have had to please and soothe. They seem, like the house itself and all its appointments, to be the result rather of a blind concession to the demands of convention than a deliberate and personal choice of things loved and chosen for their own sake. No wonder, then, that we long for change, for temporary release, at any rate. For outside, beyond the enchanted territory of villadom, the wild roses are blowing in the hedgerows, and beyond, through the heat haze over the cornfields where the



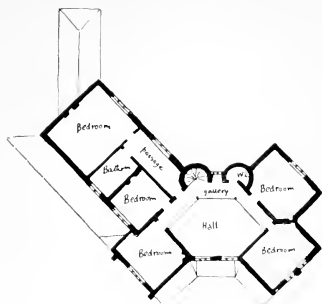
SILVER CHALLENGE CUP
SET WITH ENAMEL
AND AMETHYSTS DESIGNED BY
W. A. WHITE
EXECUTED BY
W. HARDIMAN, J. BAILEY, AND W. MARK



A Seaside House.

poppies display their scarlet petals, there gleams the blue of the sea.

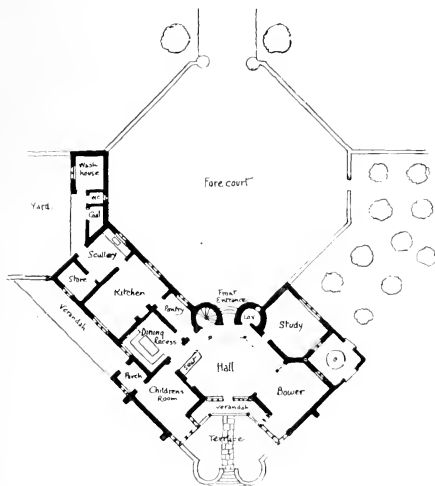
Those who are familiar with the works of Mr. Richard Le Gallienne will perhaps remember that picture of a seaside resort which, instead of repeating the wearisome surroundings of the modern town house with the addition of niggers on the beach and a brass band in the streets, suggests surroundings which are well conveyed by the poetic title of this ideal seaside haven. And so I have ventured to appropriate this name of "Yellowsands" for the house by the sea which forms the subject of this article. It is not often in actual fact that an architect is enabled to choose the name of the house that he builds, and often it is his sorrow to see his latest arrangement in bricks and mortar described as "Acacia Villa" or "The Pines"; and for some occult reason such titles are chosen, not because the locality abounds in the particular trees referred to, but generally because there are no trees of any kind in the neighbourhood; or, perhaps, "Acacia Villa" may have an ash tree at the back, or "The Pines" a yew tree on the front lawn. But from the designer's point of view it is often useful to imagine



"YELLOW SANDS": FIRST-FLOOR PLAN
M. H. BAILLIE SCOTT, ARCHITECT

some name for his house which shall help to inspire him in the realisation of his idea, although it may never be painted on the front gate. And surely this name of "Yellowsands" is one to conjure with. It is not merely fancifully poetic, but full of

that serene and large-minded sanity which is associated with the name of Shakespeare. It speaks, too, of the sea and of the open spaces of the shore, and recalls the vision of the dainty sprite Ariel. In a house so named one might expect to find that all things had suffered a sea change, and that its decoration should tell us something of those who go down to the sea in ships. And so in the building and decoration of this seaside house the sea supplies much of the materials for its structure and the motives for the design of its ornament. The stones which form the floor of its terrace are gathered from the beach, and arranged in patterns of white and grey; the hall suggests a ship in the form of its plan: the carving is of that Runic kind which was suggested by the interlacing of cordage, and the walls are hung with sailcloth toned in the hall to that ruddy brown which is to be found in the sails



"YELLOW SANDS": GROUND PLAN
M. H. BAILLIE SCOTT, ARCHITECT

A Seaside House

of fishing boats, and elsewhere left in the natural colour of the canvas. Or, again, a decoration scheme takes as its basis the "Imperial murex dye," and this purple tone, with bluey greens and the white wings of seagulls, will again suggest the colours of the sea. In such surrounding, coral and amber will be fitting as ornaments to the cords from which hang silver lamps; and so both in materials, colouring, and subjects the seaside note is again and again repeated.

But such final adornments are but the finishing touches in a scheme which mainly depends upon the plan for what merit it possesses. It is customary, and indeed generally desirable, to adopt the rectangle or the square as the basis for the plan of a house, and in departing from such usage there must be some reasonable end to be attained, some practical advantage aimed at. For a house is necessarily before all things a practical matter, and should fulfil before all things the requirements of everyday life. A "phantom of delight" it may be at first sight, but on closer acquaintance it should prove well adapted for "human nature's daily food," or the delight it

inspired will be shortlived. In making, then, the central feature of the house a hexagon, which forms a nucleus for four wings, it will be necessary to show that something more than mere novelty has been aimed at. Where the usual rectangular type of plan is adopted there are two methods of arranging the principal rooms. Either they may be arranged in a row, which gives each its south aspect and full share of sunlight, but necessarily precludes compactness of plan and demands much space to be used in corridors; or, if more compactly planned in a square, some of the rooms are necessarily deficient in sunlight. So the southern aspect is gained at the expense of compactness and *vice versa*. But in the arrangement shown it will be observed that while each room obtains its share of sunlight the plan as a whole is fairly compact, and little space is wasted on corridors and passages.

Then, again, the three southern rooms enclose the hexagonal terrace, which, thus enclosed and sheltered from the north, north-east, and north-west, becomes a trap for southern sunshine—a shelter from all but southern breezes. On the northern side the plan suggests the octagonal forecourt, and a further extension of its wings, with the addition of stables and other outbuildings, would result in what is perhaps the most satisfactory of all plans for a country house—the house built round a court.

In the arrangement of the surroundings of such a house, the plan suggests the forms of terraces and lawns, which repeat again and again its form, so that the whole scheme develops itself naturally from the nucleus of the hexagonal hall.

If the plan is now considered from the point of view of the requirements of the normal family, it will be observed that while the centre hall becomes the general gathering place, the wings are set apart for the various members. The study, made sound-proof by the thick wall which divides it from the hall, is lighted from the south-east and north-east. The bower overlooks the southern terrace with a small window facing north-east, which gives light at the fireside; the children's room, also overlooking the terrace, has a separate porch and approach from the garden, while the remaining wing is devoted to the dining recess and kitchen premises, the kitchen being lighted on opposite sides, and thus being easily cross-ventilated.

The question of routes has also been carefully considered, and it will be seen that by screening the space in the hall under the gallery, which runs round three of its six sides, the various rooms can be reached without passing through the hall itself.



FIG. 1. A AND B. VIEW FROM THE SOUTH.
M. H. BAILEY. COLL. ARCHITECT.

A Seaside House



"YELLOWSANDS": VIEW FROM THE NORTH
M. H. BAILLIE SCOTT, ARCHITECT

The irregular form of the plan also tends greatly to enhance the picturesqueness and novelty of the interior effects, and perhaps the best vista effect would be that obtained from the bower looking towards the hall, with its galleries and the dining recess beyond.

The staircase is a spiral one, contained in one of the towers which flank the entrance. It is lighted by small, deeply-recessed windows, where the depths of the sea, peopled by strange plants and fishes, may be portrayed in stained glass, and the walls themselves may be either left innocent of plaster, or adorned with a conventional representation of the sea, repeating the spiral upward curves of the staircase.

From the gallery with its shuttered openings overlooking the hall the bedrooms open, each the subject of special attention in its decoration and furnishing, while the spiral staircase also gives access to the attics for the servants. The bathroom is placed immediately over the kitchen, thus ensuring simplicity and economy of plumbing.

In the development of the scheme generally it has been taken as an article of faith that the form,

arrangement, and general proportion of the rooms is a more important matter than superficial adornment, and the expression of structural facts has been held to be the best means of decoration. Architecture considered in this way becomes a kind of sculpture, and is concerned rather with the modelling of masses than the adornment of surfaces. In dealing with these the claims of the structure to supply its own decoration in the stonework of the walling or the beams of the ceiling are not disregarded, and if these are partially concealed by superficial decoration it is always realised that in so obscuring the structural facts and the history they have to tell, a certain loss is sustained which must be replaced by something of equal, if not greater, interest of a superficial nature.

It has been said that a room should express as far as possible in its decoration and furniture the characteristics and individuality of its occupants, and that its general aspect should inform us in an inarticulate way of the kind of person who lives there. It would be very easy to press such a theory too far, but when decoration becomes articulate in the writing on the wall it affords us a better opportunity of judging of the character of



"YELLOWSANDS": THE ENTRANCE
M. H. BAILLIE SCOTT, ARCHITECT

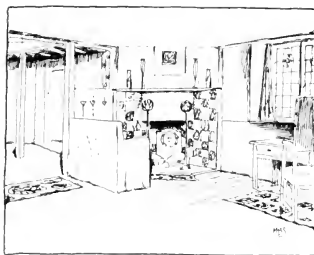
its owner. The use of mottoes and maxims in connection with the decoration of a house is necessarily then very much a personal matter, and the reticence of the average Englishman, at any rate, will suggest that they should be somewhat cryptic and disposed in such decorative ways as not to be too readily deciphered by the casual observer. In the house under consideration it is obvious that we should be invited on the threshold to "come unto these yellow sands," and it would not be a difficult

of the rose and the lily the sea holly and the sea poppy will flourish, with other seaside flowers, in our borders.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The Royal Society of Painter-Etchers has arranged for its annual exhibition a collection which deserves attention, more on account of its average merit than because it presents many features of special interest. There is little in it which can be called great, but, on the other hand, the number of good things is larger than usual, and there is certainly no lack of variety. The landscapes and studies of open air subjects are the more numerous, but there is some sound figure work as well which deserves to be noticed. To this latter class belongs the *Triomphe de la Mort—Les Bouches Inutiles*, by Professor Legros, a composition which, like all his imaginative designs, is full of strange fancy and dignified in manner. His other subject, *L'Ouragan*, is technically even finer, but in subject it is less original. M. Helleu's elegant portrait studies, M. Chahine's marvellously characteristic theatrical portraits—of *Mme. Louise France* and *M. Le 'rand*—and Mr. R. W. Macbeth's three pastorals are all of notable quality. The best among the landscapes are Miss M. A. Sloan's delicately handled *Old Bridge*, Miss C. M. Pott's vigorous and decisive *Grey Evening* and *An Old Coach Road*, Mr. C. J. Watson's *Old Fen Mill* and *The Shambles, York*, Mr. Frank Short's delightfully expressive *April Day in Kent*, Mr. Alfred

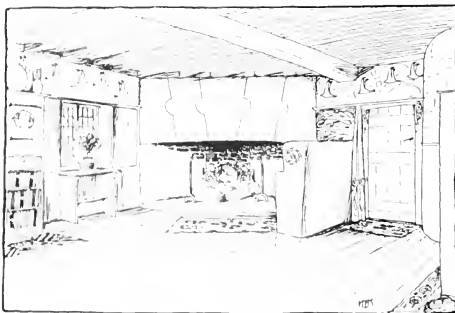


"YELLOW SANDS": THE BOWER. M. H. BAILLIE SCOTT, ARCHITECT

matter to supply appropriate quotations for the decoration of the various rooms.

In the sketches of the exterior of the house a birdseye view has been taken in order to give a better idea of the general scheme, and on the sea front the garden is terraced down to the shore of the bay, and here small pavilions for floating and bathing are introduced.

In the formation of the garden, as in the decoration of the house, the shrubs and flowers will be selected with special reference to their position. In developing in this way an essentially seaside garden we may find a way of making a virtue of the necessity imposed by the sea and the salt air, and so, instead of the usual the town will reign in our local, and instead



"YELLOW SANDS": THE BOWER. M. H. BAILLIE SCOTT, ARCHITECT



"OLD HOUSES OUTSIDE TOLEDO"

BY TREVOR HADDON

East's broad and decorative *Cotswold Farm*, Mr. E. W. Charlton's *The Busy Riverside*, and Mr. Charles Holroyd's finely-arranged plate, *A Yew Tree on Glaramara*. There are, too, some noteworthy contributions by Mr. W. L. Wyllie, Mr. Thomas Barrett, Mr. A. C. Meyer, Mr. W. Monk, Mr. Lawrence B. Phillips, and Miss C. M. Nichols; and there is an excellent series of engraved book-plates by Mr. C. W. Sherborn.

Messrs. Obach have on view in their gallery an admirable group of modern Dutch pictures lent for exhibition by Sir John Day. Such masters as James Maris, Matthew Maris, Josef Israels, Bosboom, William Maris, and Mauve are amply represented; and there are a few canvases by other painters of note. The most remarkable things in the show are *Feeding Chickens* and *The Four Mills*, by Matthew Maris; *The Flickering Moon*, by James Maris; Mauve's *Sheep in the Forest* and *The Edge of the Wood*, both exquisite in their technical charm and in their beauty of illumination; *Cattle in the Meadows*, by William Maris; and *The Anxious Wife*, a comparatively early picture by Josef Israels; but there is nothing which can be dismissed as in the smallest degree unworthy of a place in such a gathering. Forty-nine pictures altogether are on view, and of these seventeen are by James Maris and twelve by Mauve.

We have pleasure in reproducing two good sketches by Mr. Trevor Haddon, a sometime pupil of the Slade School in the time of Mr. Legros' directorship. Both sketches are of scenes in Toledo, and both are animated and clever. Among the other illustrations is a water-colour drawing (p. 195) by Mr. Wilfrid Ball, *From the Messina Gate*, recently exhibited at Messrs. Agnew's; while on p. 196 Mr. Frank Wasler is represented by a study of moonlight.

A little time ago we gave currency to the report that Mr. Alexander Fisher was thinking out a scheme for the encouragement of enamelling and of metal-work. Mr. Fisher has now issued a circular in which the whole scheme is explained, and he trusts that he may soon be able to open his studios for the teaching of design, of silversmithing, and goldsmiths' work, and also of enamelling. The project which he has in mind involves so much expense that it cannot be carried into effect without assistance, and therefore it is to be hoped that a sufficient number of pupils will present themselves to enable the classes to be formed. As Mr. Fisher has no intention of discontinuing his own work, he has formed a good staff of assistant teachers from among his old pupils, and the aims of his course of instruction will be similar to those which were carried out so well in Italy by the Art Guilds. Mr. Fisher will be glad to reply

to any questions which may be addressed to him at 17 Warwick Gardens, Kensington, London, W.

Messrs. George Bell & Sons are showing at Mr. McQueen's gallery, in the Haymarket, a large number of the original drawings for the illustrations in books which they have lately published. The greater part of the collection consists of works by Mr. Byam Shaw, but there are contributions also from Mr. Garth Jones, Mr. R. Anning Bell, Mr. R. T. Rose, Mr. Reginald Blomfield, Mr. G. C. Horsley, Mr. T. R. Way, and Miss Fortescue Brickdale. Mr. Byam Shaw's drawings for the Chiswick Shakespeare and for Browning's poems are perhaps the most admirable works in black-and-white which he has so far produced. They are charming in their management of strong and expressive line, full of ingenious and intelligent imagination, and notably distinguished in manner. In composition, too, they are remarkably able, and they are marked by a very sound decorative sense. Mr. Garth Jones, Mr. Anning Bell, and Miss Brickdale show, respectively, illustrations of

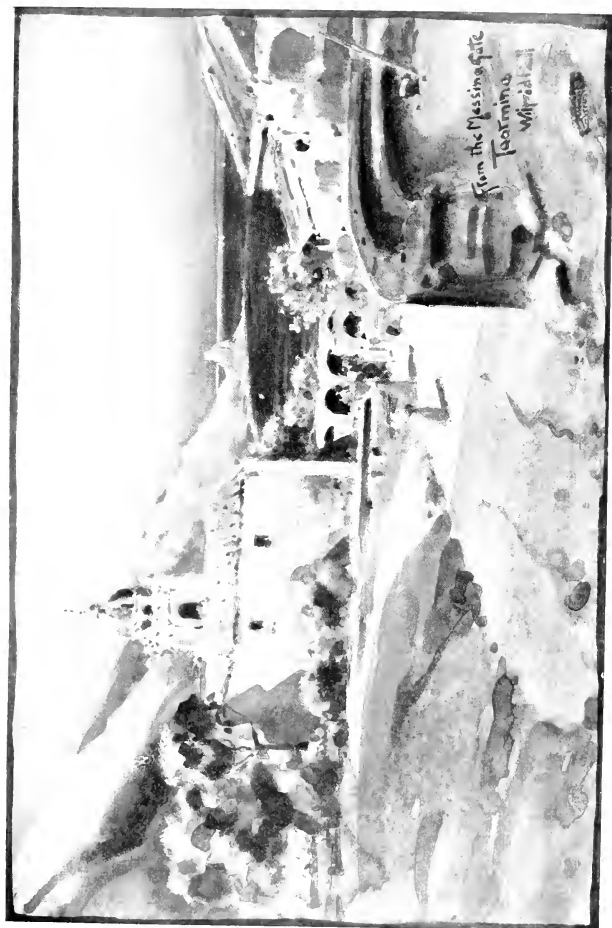
much importance for Milton's poems, Shelley's, Keats's, and other poems, and "Ivanhoe"; and Mr. R. T. Rose some drawings of subjects from the Book of Job. Mr. Blomfield, Mr. Horsley, and Mr. Way are responsible for a number of architectural drawings. Several very attractive examples of book-binding are included in the exhibition.

Mr. A. W. Rich, encouraged by the success of the exhibition he held last year at the Egyptian Hall, has recently organised another show of his water-colours in the hall of the Alpine Club. By this second appeal to public notice he fully confirmed the good impression which he made last spring, and he amply justified the high opinion formed by the many people who have studied his work during recent years. He bears extremely well the test of a one-man show, for despite his strongly individual manner, he is singularly free from conventionality. He has the rare quality of style, and his interpretation of nature, sensitive and sincere as it is, is always controlled by artistic taste of the



'A FOUNTAIN, TORO'

BY TREVOR HADDON



from the Messing Gate
Taormina
W. P. Ball

"FROM THE MESSINA GATE,
TAORMINA." BY WILFRID BALL

Studio-Talk

most cultivated kind. In this exhibition he showed both his versatility and his power in a fashion that could not be questioned, and his mastery over his medium was made agreeably apparent. He had brought together over a hundred and forty drawings without repeating himself, without, indeed, even inclining unduly to any one class of subject, and throughout he had maintained the highest level of accomplishment. The gathering is certainly one to remember ; it can be praised as one of the most interesting which has been seen in London this season, and it appreciably advanced the artist's reputation.

Miss C. M. Nichols is an artist of unquestionable talent, and her work in the various mediums she employs deserves careful attention. She paints well both in water-colours and in oil, and her etchings, two of which are illustrated on page 199, are among the best that the lady artists of our time have produced. Her drawing is good, her observation is close and accurate, and she shows year by year an improvement in design. Miss Nichols was for several years the only Lady Fellow of the Royal Society of Painter-Etchers.

It is pleasant to note that there is a revival of interest in artistic inn-signs. It is not at present a very lively interest, but it may become so, for artistic signs would be of greater value to their owners than many of those at present in use. Mr. Aymer Vallance has recently painted two or three good signs, and illustrations of one of them are given on page 200.

Collectors of old embroidery number among their valued treasures examples of the worked pictures of the seventeenth and eighteenth centuries, many of which are extremely beautiful. Especially interesting are those in which silken threads are employed to heighten the effect of finely-painted work. It is always a difficult, if not impossible, task to render the human face satisfactorily in needlework, however fine it may be, or however carefully finished; and the most successful examples of this class of handiwork are those in which both brush and needle play a part. The Japanese have in recent years combined the two arts to great advantage. That some revival of this character of work should occur in Europe is only natural. Miss Dora Holme.







"NEAR SOMERLEYTON"

FROM THE ETCHING BY MISS C. M. NICHOLS, R.E.



"OULTON"

FROM THE ETCHING BY MISS C. M. NICHOLS, R.E.

whose miniature painting is well known, has attempted, in the example of which we give a coloured illustration, to bring the art up to date. No more favourable subject could be chosen for the purpose than the modern court dress of a lady; and it would not be surprising if the manner of presentation conceived and carried out by Miss Holme were to become in the near future a favourite means of recording memorable functions in the lives of the more favoured of the fair sex. It has been impossible in our reproduction to give all the delicacy and glittering effect of satin and silk and gold thread. The original work must be seen to be appreciated at its full value.

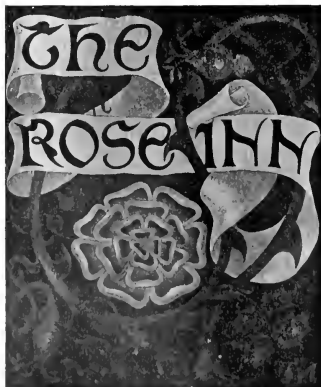
G LASGOW.—Scottish painting manifests its vitality as much in water-colour as in the sister art ; and even the Royal Scottish Academy is becoming aware



INVITATION CARD

BY JOHN HASSALI

of its claims, and is treating its practitioners better than ever before. Whether Glasgow produces more striking work than Edinburgh it would be fruitless to discuss here : suffice it to say that in any show, British or Continental, the qualified observer could not help noting such Glasgow work as the drawings of J. G. Laing, R. M. G. Coventry, and Fulton Brown. The first is widely known as a skilful







"THE COVENANTER"

BY FULTON BROWN

draughtsman and fine colourist, who depicts with equal charm the beauty of old-world towns and the sombre power of stormy sea; and *Grey Weather, Holland*, here reproduced, shows to the full his accomplished rendering of the subtle nuances of cloudy sky and leaden wave. Mr. Coventry also paints the sea, both in its brilliant sunny aspects and in the gloom and haze of bad weather. No better example of the former phase of his art could be found than *St. Abbs Harbour, Evening*, a drawing of clear and fine colour, which is full of the sparkle and crispness that is almost invariably to be found in this painter's work. In contrast with the work of these two landscapists come the figure subjects of Mr. Fulton Brown, an artist who shows much character in his work, and who always paints with breadth and freedom.

At the end of the present month there will be held at the Burton Gallery, London, an interesting exhibition of water colours by two clever artists, Mr. and Mrs. H. G. Stormont, whose work deserves a wider popularity than it enjoys at present.

EDINBURGH.—With a new president and a revived banquet, and a more restricted number of works from every exhibitor—members and outsiders are now permitted to send only three each,—this year's exhibition of the Royal Scottish might be expected to differ somewhat from its immediate predecessors. The banquet, of course, may be discounted, for it has to do with the social prestige of the Academy, and has no concern with art; but the presence of important pictures by Mr. Whistler, who was elected an honorary member recently, and Mr. Sargent, and by James and Matthew Maris, is perhaps traceable to Mr. Guthrie's influence, while the raising of the standard evident in the year's work, although more probably due to the limitation of the privileged duffer than of the disappointed outsider, who can always be dealt with, has made a more pleasing arrangement of the rooms possible. Taken as a whole, the exhibition is the best that has been seen here for a good many years, and, more so than usual in



"GREY WEATHER," HOLLAND

BY H. G. STORMONT



"ST. ABBS HARBOUR: EVENING"

BY R. M. G. COVENTRY

Scottish picture shows, interest is pretty equally divided amongst subject-pictures, portraits, and landscapes. Yet it is in the two last that the real strength of the exhibition lies. Mr. Guthrie's three portraits, especially a delightful picture of a little girl, one of the most charming and satisfying things he has ever done, are enough in themselves to make the portraiture memorable; and in addition to them, and the Whistlers, the Sargents, and an Orchardson, there are admirable portraits by Sir George Reid, Mr. Walton, Mr. Lavery and Mr. Henry Kerr. Mr. John Bowie, in a powerful, if not very subtle, rendering of an elderly gentleman and Mr. Brough with a lady's portrait, carried further and more searching in character than is usual with this artist of seductive, if rather slight, talent, show a distinct advance on previous efforts. In landscape, again, one lingers over a stretch of golden cornfields and rolling country, by Mr. McTaggart (so long a stranger to the annual exhibition of the society of which he is the most gifted member), which literally gleams with the radiant light of an autumn day; a nocturne, in which Mr. Lawton Wingate has caught much of the glamour and mystery and magical colour of moon-light; and a summer landscape of full-foliaged trees against a buoyant blue

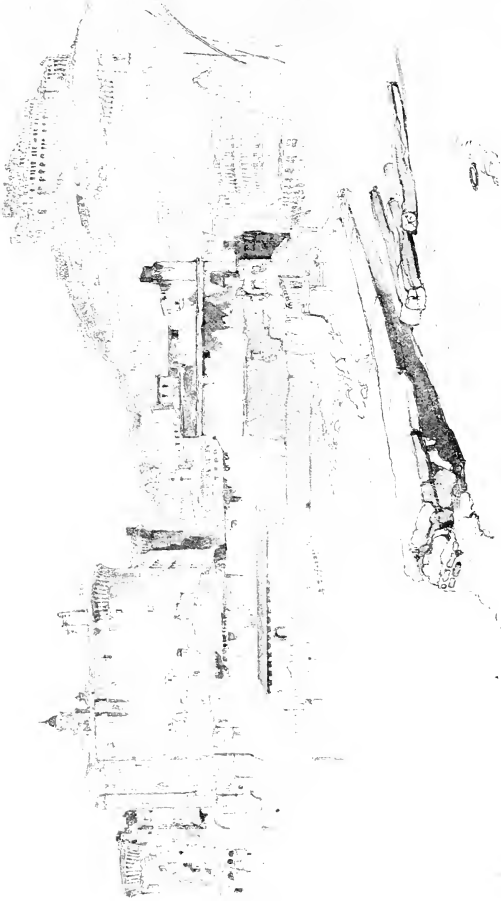
and white sky, a picture in which Mr. E. A. Walton unites the lusty passion of his earlier work with that more artful design which he has cultivated of recent years; while two wide-spreading landscapes under cloud-piled skies tempt you to class Mr. Campbell Mitchell with those, always and everywhere in the minority, to whom Nature has a significance beyond what the ordinary eye sees. Nor can Mr. W. Y. MacGregor's *Durham*, or the *Stirling Castle* of Mr. D. Y. Cameron be passed without comment.

Amongst the subject-pictures Mr. Robert Gibb's great canvas, *Hougoumont, 1815*, is conspicuous for able and animated treatment. Designed with much skill, and worked out with an uncommon combination of boldness and precise knowledge, it is in many ways the best picture he has yet painted. Despite a rather unpleasant quality of colour and handling,



BY EDWIN ALEXANDER

BY EDWIN ALEXANDER





"A MIDSUMMER DAY"

(See *Liverpool Studio-Talk*)

BY THOMAS HUSON

refined feeling and really charming linear design make Mr. J. H. Lorimer's *Autumn*—a rustic allegory of youth and crabbed age—one of the most successful of his later pictures. Mr. MacGeorge, taking his subject from "The Flowers of the Forest," has achieved a refinement of sentiment and facial expression and of colour and handling not always present in his work. *The Smugglers* of Mr. G. O. Reid, on the other hand, marks a distinct advance towards the bolder and more powerful manner to which he now aspires. The Alexanders, father and son, have animal pictures painted with all their accustomed subtlety and skill; and Miss Cameron sends a bull-fighting scene, admirable in both colour and action. The water-colours, charmingly arranged in the first room, include characteristic drawings by Messrs. Kerr, Cadenhead, Nisbet, and Scott; three vivid and really artistic renderings of incidents in the South African war painted by Mr. Skeoch Cumming from actual experience; and a little moonrise of rare charm



PORTRAIT OF JOHN FINNIE, ESQ.
(See *Liverpool Studio-Talk*)

BY F. J. COPNALL

by Miss Paterson. A landscape in pastel serves to remind one of the series of charming Venetian scenes in that medium exhibited by Miss M. G. W. Wilson in Messrs. Dott's rooms in February.

Mr. Thorneycroft, Mr. Brock, Mr. Frampton, Mr. Swan, and Mr. Pomeroy are represented by characteristic sculptures; Mr. Pittendrigh Macgillivray sends a charming bust of a lady, and a marble relief of a girl's head, original and interesting in treatment; Mr. Shannan, several busts full of character; Miss MacLaren, a cleverly modelled and very expressive head of an old gentleman; and Sir R. Rowland Anderson, a sketch-model of the central feature of the design submitted by him for the Queen Victoria Memorial, which is supplemented by drawings of other parts.

We have pleasure in giving on page 204 another of Mr. Edwin Alexander's delightful studies.

J. L. C.

LIVERPOOL.—The many friends and admirers of John Finnie, R.E., the doyen of Liverpool artists, fully appreciate the excellent portrait sketch recently done by Frank T. Copnall, who has represented the strong individuality and bonhomie of the sitter with remarkable success. Mr. Finnie continues to uphold his reputation as a landscapist, and his *Aber Conway* and *Old Bromborough Mill* in the Autumn Exhibition at the Walker Art Gallery were both choice selections from nature vigorously rendered.

Another landscape painter held in high esteem, Thomas Huson, R.I., in *A Midsummer Day* has depicted in a very direct manner a fascinating scene aglow with luminous colour. Mr. R. E. Morrison's *Portrait of Richard Cotton, Esq., M.D.*, is also among the pleasant recollections of the Autumn Exhibition.

Miss May L. G. Cooksey, a student of the Mount Street School of Art, on receiving the award of a

travelling scholarship presented by the Liverpool City Council, spent her time very industriously in Italy, mainly at Florence. As an interesting example of her careful study may be mentioned *The Marriage of Saint Catherine*, in which the feeling for colour and decorative composition displays ability, and leads us to hope confidently for further success in her future work. H. B. B.

BIRMINGHAM.—It would be impossible to speak too highly of the results achieved at the Jeweller's and Silver-smith's Art School, Victoria-street, since it has passed into the hands of the new Head Master, Mr. Catterson Smith. The work of the students during this comparatively short period has earned the warm encomiums of the examiner, Mr. Henry Wilson, who, as craftsman and artist,



"THE MARRIAGE OF ST. CATHERINE" BY MAY L. G. COOKSEY
(a student of the Mount Street School of Art, Liverpool.)



PORTRAIT OF RICHARD COTTON, ESQ., M.D. BY R. E. MORRISON
(See Liverpool Studio-Talk)

is no easy critic to satisfy. And it is to the system, and hence to Mr. Catterson Smith who has originated and carried it out so thoroughly, that much of the credit so freely given is due.

The system is a very simple one, and consists in going back to the first and everlasting principles of art. In the drawing school, instead of the conventional classical outlines, the Grecian or Renaissance casts and models, the students are taken to nature, and are set to draw living or stuffed birds and animals, or growing flowers, first in outline, later in shaded drawings. With as little interference as can be permitted, they are led

to interpret the values of colour, modelling in their own way and from their own point of view. Thus they learn at once the skilful use of the pencil, and to understand and appreciate the beauty of form and of outline at its best. That they can so learn, a glance at the exhibited work conclusively proves.

The encouragement of memory drawing further develops the habit of careful observation; and not until the students have become imbued with this spirit, and have won their spurs, can they go forward to more ambitious work. All this is not, of course, new, for it only follows the lead of a system that has been established in Japan and in other parts of the East for many years.

When the student enters the metal-work class the same sound teaching prevails. He is taught to use his tools first, and to fully understand the value and nature of the material in which he wishes to work. In many schools the customary procedure is for the student to produce an elaborate, over-ambitious design, and then to carry it out with more or less success. Here, when the student is thoroughly conversant with the use of his tools, and not until then, he is given a flat piece of metal, and is set to wield it into some form and design that shall come from himself and grow as



NECKLET

DESIGNED BY RUDOLF GIZEN
 EXECUTED BY JULIUS HÜGELER
(See Vienna Studio-Talk)



TERRA COTTA BUST DESIGNED BY PROF. E. HAMEL
EXECUTED BY FRANZ STAHL

he works. So working, with the high ideals and precepts of his teacher before him, he learns equally from success and from failure, and consequently brings his own individual expression into the simplest task he attempts.

Such a brief notice can only give very baldly the spirit of the teaching so successfully carried out by Mr. Catterson Smith. The results speak for themselves, whether one examines the drawings or the metalwork. From the point of view of the jewellery trade the latter is the more important side, but from the standpoint of the artist, both are excellent and full of promise for the future.

A. S. W.

VIENNA.—The Winter Exhibition at the Austrian Museum contains many copies of old French and Austrian interiors, very comfortable to look at, and very beautiful in execution. Among them one by F. O. Schmidt (Vienna) takes a foremost place, for the design is graceful and the work worthy of all praise. The original is in the old Castle of Rambouillet, one of President Loubet's residences, some forty-eight kilometres from Paris. The Persian carpet dates from the sixteenth century, and is a masterpiece of design and colour, and has no fewer than 65,000 knots per square metre. Modern art and manufacture cannot compete with such fine old productions. F. Schöndorfer exhibits a "library" in Maria Theresa style. It looks very "homey"; the wood is of polished nut, with an intarsia of American ash, light brown cherry-wood and maple. The fittings are of bronze. All the bookcases fit into niches, while the walls and chairs are upholstered with olive green velvet. Another interior is by Sandor Jaray; this is also in old *genre*. A fourth is by Sigmund Jaray, whose exhibit is a copy of the small Louis XVI room in Versailles even to the red marble fireplace. All these interiors are interesting, and lose nothing by close juxtaposition with the modern ones. Herr Hrdonka has a handsome cupboard, chairs, and table. The chairs are very comfortable, and the work is well carried out in every respect. The Austrians have always delighted in many varieties of woods: modern designers



CASE

DESIGNED BY PROF. HAMEL, EXECUTED BY KARL KREHAN



IRISH LACE

DESIGNED BY FRAU HRDLICKA
EXECUTED BY THE CENTRAL
LACE SCHOOL, VIENNA

and manufacturers in their search for new and effective woods have gone to Australia and other lands. The effect is very good, especially so in such finely finished work as is here shown. The dining room, by Karl Witzmann, executed by Sigmund Oppenheim, is of palisander mounted in aluminium; the design shows that we may expect good things from the artist, but the effect is a little too heavy, even for a dining room. A "young girl's room," designed in the Austrian Museum by Herr Frommel, and executed by Fehlinger & Sons, is of light yellow Italian ash, and is very pretty and effective.

Some of the articles of modern jewellery are also worthy of notice: a necklace designed by Rudolf Cizek, and executed by J. Hugler, shows much originality, while a clasp, designed and executed by J. Hugler, is well-rounded off, a thing to be recommended in such articles of jewellery. Rozet and

Fischmeister have also some beautiful specimens of jewellery designed by Kolo Moser, Otto Prutscher, Karl Duschek, H. von Zwickle and others. Messrs. Bakalowitz and Lobmeyr have as usual some fine specimens of glass, new and original in design. There is so much to be said about Vienna fayence work that it can be merely referred to here; and the same may be said of the lustres for electric lighting. These are very graceful in form and fine in execution; for here, where electric light is so general, there is much demand for good lamps. In bronzes and standing lamps for electric and other lights there are many new ones designed and executed by Gustav Gurschner. N. Stadler, G. Klimt, and A. Rubenstein are coming more and more to the fore in their metal-work.

It is very interesting to note the development in the various imperial technical schools throughout the Austrian dominions, improvement which shows that the training is such as will bring forth not only good artists in design, but also artists in manufactures. Some of the ceramics are really beautiful in design and colour, and the same may be said of the textiles, wood work, and other articles. The new patterns of modern lace executed in the Central Lace Schools, as well as those designed and executed in that lovely little spot in the South Tyrol, Gossensass, show that the young artists have their hearts in their work. The point lace handkerchief designs by Frä. W. Schmidt are especially worthy of note. A new experiment is being made in "Irish" lace; new designs are made, but the technique is as of old. Mention must also be made of the very fine gold and other brocades



POINT LACE FAN

DESIGNED BY FRAU HRDLICKA, EXECUTED
BY THE CENTRAL LACE SCHOOL, VIENNA



CLASP

DESIGNED AND EXECUTED
BY JULIUS HUGLER

woven after old Polish designs and colours of the seventeenth century, by J. Grunspan, of Bielitz, Austrian Poland.

"Hagenbund" provided a dainty little dish for the winter months. It was a small collection, well chosen and well arranged; a suite of drawing-rooms with just a few plasters and bronzes to give the home touch. The octagon boudoir found many lovers at the Düsseldorf exhibition, and the number of copies ordered by the American visitors exceeded three dozen. The furniture, wall decoration and carpet were designed by Josef Urban and executed respectively by Karl Hans Järay, Karl Giani, jun., and J. Ginzkey. The electric lamps and bronzes were by Gustav Gurschner, and the lustre by Bakalowitz. Hans Lanzoni showed *Leomant's Palace, Frankfurt*, a fine piece of cream, *Wood in Spring*, and the famous *Green Horse at Rest*. Karl Hans Järay also exhibited a number of

paintings. Hans von Hayck's *Canal in Winter* was a fine piece of work, as was also Edward Ameseder's *Horse Drinking*. Other paintings worth mention were by Gustav Bamberger, Rudolf Konop, Walter Fraenkel, Louise Hahn, and Max Suppantisch. The series of scenes, *Relations (verwandschaften)*, in *tempera*, by Leo Kober, were drawings of great interest, in which the artist shows himself a master of caricature.

The furniture, which is of black mahogany inlaid with silver, was designed by J. Urban and executed by Karl Hans Järay. Karl Fahringer and Karl Harsmann were well represented, the former by some chalk illustrations



ROOM AT THE VIENNA EXHIBITION,
VIENNA

ARRANGED BY J. URBAN
AND H. LEFFLER



ROOM AT THE HAGENBUND EXHIBITION,
VIENNA

ARRANGED BY J. URBAN
AND H. LEFFLER

are to be seen in Tintoretto, and, according to the "Secession," the "beginnings" reached their end in 1855. Examples are shown of works by Tintoretto, Rubens, Velasquez, Goya, and other Spanish artists; Corot and Daumier, and other French ones; and a very beautiful example of Jan Vermeer (1577—1640), an interior of the artist's studio, which Count Czernin placed at the service of the "Secession." This is one of the most beautiful of the exhibits. Among the sculptors of the "Beginning" there are only three represented,

for "Reynard the Fox," and the latter by some and the period dates from 1725—1855.

coloured drawings of the *Dragon Slayer*, which are very clever; while Georg Gerlach (Vienna) and Adolf Lunz (Karlsruhe) showed a fine feeling and delicacy of colour in their landscapes. Among the sculpture were *A Study in Stone*, by Adolf Schnabel, a young artist of considerable talent, and the work of another young sculptor, Rosa Silberer who, in her head, *Night*, shows much power and originality. Konrad Widter's *Study in Marble* was worthy of praise, as was G. Gurschner's small portrait bust of Monsigneur Pasquinel.

"The Development of Impression in Painting and Sculpture" is the title given by the "Secession" to its latest exhibition, which provides another proof of the real efforts the Society is making to educate the public. Moreover, Prof. Muther, of Breslau, and Julius Meier Graefe, of Paris, were invited to lecture at the "Secession" on the subject of "Impressionism."

This Exhibition is at once historical and representative, many of the pictures having been lent for the occasion. The beginnings of impressionism in painting



"NIGHT"

BY ROSA SILBERER

Of the impressionists proper the French are so well represented that one could pay several visits without exhausting the interest, especially as, being private property, it is hardly to be expected that such an opportunity will repeat itself. Edouard Manet, Claude Monet, Auguste Renoir, Degas, Cezanne, Camille Pissarro, Alfred Sisley, Berthe Morisot, and Puvis de Chavannes are the masters of this period, and many very beautiful examples of their work are shown. Of Edouard Manet's works, all from the Durand-Ruel collection, there are several examples: one of *Madame Gonzales* at her easel, with her face turned half-way towards the artist, is very fine; but more especially so is the *Lady reclining on a Sofa*, which, though unfinished, is a remarkably fine example of his genius. The work of his pupil, Berthe Morisot,

who died in 1895, is shown in *Tea-Time*. Of Alfred Sisley's landscapes one can only say that they are one and all extremely beautiful.

The "development of impressionism" we see in a series commencing with Whistler's *Lady in Lavender playing the Violin*; then follow Cottet, Lucien Simon, Gaston la Touche, Forain, Max Liebermann, and Max Slevogt of Berlin. One side of impressionism proper, the school of neo-impressionism, is also represented by two artists, Georges Seurat and Rysselberghe; while in sculpture Rodin, Meunier, Desbois, Charpentier, Carabin, Bourdelle, Medardo Rosso, Lefevre, Masseau, and Gaston Toussaint, all of Paris, are shown in a variety of work new to Vienna. Nor has Japanese "impressionism" been forgotten, but space forbids even a bare reference to the names of the artists represented in this section.

It is seldom that one has an opportunity of seeing two such noble works of art as those recently made by the young Viennese sculptor and medaller, Rudolf Marschall, for the Emperor of Austria and the city of Vienna as their offerings to the Pope on the occasion of his Jubilee. I hope next month to be able to give illustrations of these fine works.

A. S. L.



ROOM AT THE
DURAND-REUEL COLLECTION

DESIGNED BY JOHANNES
FURNITURE EXECUTED BY KARE HANS JÄRBY
WALL APPLICATIONS BY KARE GJAN, JUNK.

BERLIN.—Conrad Kiesel, born at Düsseldorf in 1846, like many other German painters, first studied architecture and sculpture, being a pupil of Schaper of Berlin for the latter. Finding, however, that his talent did not tend that way, he turned his attention to painting and studied under W. Sohn, of Düsseldorf. Finally, discovering the particular branch of art that made the strongest appeal to him, he took up portraiture.



"PORTRAIT OF MRS. LEECH"
BY CONRAD KIESEL

At an age when most artists are still studying or are perhaps being aided in their work by some great master, and have not arrived at the point of striking out in any particular direction, Kiesel was already achieving much, and had made a name for himself as an able and versatile portrait-painter. In his particular style Kiesel is, perhaps, one of the most remarkable of living portrait painters. He catches the characteristics of the sitter without idealising the face, so that his portraits are actual likenesses, true and unmistakable. Besides being a first-rate portraitist, this artist is also an excellent *genre* painter. His models are always taken from the upper classes; his studies are never of bourgeois life: it is just the noble, the refined, which Kiesel knows so well how to delineate. His portrait of the German Empress, painted some years ago for the Kaiser's study, is considered one of his best productions.

All the characteristics necessary to make a good portrayal of individuals are shown by this artist: correctness of drawing. In the natural, easy pose, in which he represents the sitter, there is never anything forced or assumed. Soft, harmonious colouring, a certain intensity of expression, which is always pleasing and never forced, a careless but graceful arrangement of drapery and attention to details, in all this Kiesel excels, and perhaps more particularly as a painter of stuffs. His technique is smooth and firm. His portraits are obviously not intended to be decorative pictures; they are actual likenesses of individuals to be handed down to posterity. The position and general treatment of the hands are always a feature of this artist's portraits.

Kiesel cannot be termed a modern painter, as it is understood nowadays; his style is simple yet finished. Engaging his model in conversation, he usually makes several sketches before attempting to paint, in order to obtain a good likeness before actually commencing the portrait.

Judging by the models chosen for his *genre* pictures, it is obvious that Kiesel is an admirer of feminine beauty; but his subjects always show character, whether it be the *grande-dame* or the sweet rustic beauty. He appreciates the characteristics of a physiognomy, and never produces a wooden, stiff figure: on the contrary, he has a happy knack of catching an expression and reproducing it with all its vitality.

Owing to the softly-tempered colouring, this



"CHRYSAEIDE" 66

(Life-size, about 35 Franz-Hausungel)

BY CONRAD KIESEL



PORTRAIT, BY
CONRAD KIESEL.

artist's work is always restful for the eye. There is never anything crude, for the tones harmonise and are mostly subdued.

As a painter of stuffs Kiesel is unrivalled. Whether it be silk, velvet, satin, wool, cotton, or any other material, it is represented in a most realistic manner.

His portraits are never superficial; he can never be anything but an earnest, painstaking worker. Whilst being, in the case of *genre* pictures, effectively costumed, his models never appear to have been prepared for the occasion. This feature is a noticeable one in all his works.

A. H.

decided that a provisional council should be constituted, and the committee also be regarded as provisional. The modern school of applied industry in Munich has most carefully held aloof from the undertaking, since the leaders are exclusively members of the older "Arts and Crafts Union."

The Secessionists of Munich have recently broken off their long standing alliance with their brethren of Berlin. In a justification of this singular step, which they have given to the public, they complain of the restricted space at the command of the Berlin school, and represent their own need of exhibiting on a large scale in Berlin, where their reputation is waning. No reference is made to the fact that the Berlin Secessionists are preparing to build a larger exhibition gallery, and a suspicion very generally expressed, that the Munich

MUNICH.—When, about a year since, the decadence of Munich as an art centre was discussed as a serious matter, the Regent, Prince Luitpold of Bavaria, instructed the Minister of Education to take steps for holding an Exhibition of Arts and Crafts in 1904. The Regent's suggestion was at once received with apparent enthusiasm, but it soon became evident that great difficulties lay in the way of its fulfilment. The painters and sculptors of Munich feared lest a general exhibition of this kind should be disadvantageous to the shows of pictures and sculpture in the "Crystal Palace," and elsewhere. A whole year slipped by while these points were being debated, and at last it was announced that the scheme had been abandoned. Great was the surprise when on January 14th a committee was suddenly formed to organise such an exhibition, and the matter seriously taken in hand. The ministers, the leading artists, and all the authorities of the city were resolved that the exhibition must be held, and the only question for decision was where it should be held, since the only available building, the Glass Palace, is not merely ill adapted for such a purpose, but would require some additional structures which, in view of the Exhibition of Art in 1905, might be impossible. It was therefore



—PORTRAIT—

BY CONRAD KIESEL



(See Paris Studio-Talk)

"LE SATYRE" BY
FANTIN LATOUR

artists were bent on the split, is not weakened. The younger party in Munich cannot persist much longer in their opposition exhibition, and are wishing themselves at home once more in their old Crystal Palace. They may become allies of the Government, for the Art policy of the State has for some years been tending to a re-union of the two great factions or groups of artists.

In the Old Pinacothek an interesting work of restoration is being carried out on the side wings of the well-known Baumgärtner altar-piece by Albrecht Dürer. The two knights, who were represented with their horses in the foreground of a landscape, now stand in front of a dark vacant background on a plot of stony ground, and, instead of heavy helmets tilted on one side, wear rich netted caps. It was, in fact, discovered that the portions now effaced were the addition of a painter in the seventeenth century, who overlaid Dürer's work with a heavy coat of grey paint on which to add his own "improvements." Only now, when this wretched over-painting is removed, can we judge of the grandeur and beauty of the original. The two knights are now seen to be worthy precursors of Dürer's masterpieces, *The Apostles*, also in the Old Pinacothek.

PARIS. In the annual exhibition of the Club in the Rue Boissy d'Anglais, which strikes me as being below the level of the past few years, I find nothing to note but a pretty portrait of a child by M. Blanche, and a charming river landscape by M. Billotte. The other exhibitors are for the most part the same as those in the Volney Club.

M. Paul Mourice has undertaken a fine scheme in planning the decoration of Victor Hugo's house by some of our greatest artists, and he was particularly well equipped in applying to Fantin-Latour. He, taking for his theme the letter in *La Légende des siècles*, has given us one of his best pieces of painting. Fantin

has very freely interpreted Hugo's idea. He could not resign himself to making his Satyr the hideous being sung by the poet, and has shown us his back only, at the bottom of the picture. All our attention is concentrated on Venus, a beautiful nude figure reclining on clouds. Behind her the forms of other gods are dimly seen, with Zeus as their chief. About twenty years ago the painter treated the same subject in a small picture belonging to M. Bracquemond, the engraver.

The "Société Nouvelle" of painters and sculptors has this year deserted Georges Petit's galleries to exhibit in those of Durand-Ruel; but these, though well lighted, are less suited to the display of so large a number of works. The show is nevertheless interesting, and includes examples of some of the most individual artists of the French school. M. Ch. Cottet has two capital pictures, vigorously



FIG. 1

BY J. F. BLANCHE



"TERRE ANTIQUE (CORINTHE)"

BY RENÉ MÉNARD

painted and sympathetically felt: *A Woman of Ouessant with a dead Child*, and *A poor Woman in the Winter Sunshine*. Then, by the side of Cottet's gloomy and realistic Brittany, we have M. Ménard's sunlit landscapes from Greece—antique temples in a setting of fine trees. Simon and Dauchez, one full of colour, the other preferring neutral tones, bring us back to picturesque Brittany, while M. Baertsoen sets before us the red houses and green meadows of Zeeland. Among the portrait painters we find M. Gandara, M. Desvallières, and, especially to be noted, M. Jacques E. Blanche. This artist is, indeed, becoming one of the most remarkable of the group, and we see him with equal pleasure in everything he attempts. In his pictures of still life, his studies for *Berenice*, his portraits of girls, and in that of M. Debussy, we see an artist full of feeling for beauty and character, whose use of colour is constantly original and refined. Besides Baertsoen some other foreigners exhibit here: Claus, sometimes more brilliant in his efforts; Vail, whose views of Venice show marked advance; Walter Gay, with his interiors; C. Meunier, with a bust of Cottet; Sickert, with some attractive landscapes; Ullmann, with some sea-pieces. We must, however, regret the absence from this exhibition of certain painters who have

contributed to its success in former years: Fritz Thaulow, Le Sidaner, Aman-Jean, Zuloaga, Gaston La Touche, and C. Lefèvre.

In the Georges Petit Galleries the Société des Arts Réunis, under the presidency of the distinguished critic Gustave Soulier, is holding its third exhibition. There are several interesting works here: in painting, M. Bellanger-Adhémar's landscapes; M. Cornilier's red chalk drawings, M. Devambaz' clever and satirical sketches, M. Lauth's portraits, M. Hanicotte's careful pictures of Dutch scenery, and M. Lucien Monod's refined drawings are all very attractive. In sculpture I may note the work of M. Froment-Meurice and of M. Trentacoste. Here, too, space is very wisely and liberally afforded for the display of *objets d'art*: M. Dufrène leads the van by the variety of his work and by his command of material at the behest of a very versatile and refined inventiveness. M. Clément Mère's bindings are extremely good.

There are yet more exhibitions worthy of note. In M. Belin's rooms, Quai Voltaire, there is a collection to be seen of the works of Houbron, the poetical painter of Paris: and the exhibition of the Society of Miniature Painters, of whom I must

mention more particularly M. E. Rocher. At Bernheim's, Carrière once more touches our sympathies by his refined sensibility; and the Union of Female Artists has a show of works, which is a sort of prelude to the great Spring Exhibitions.

H. F.

DRESDEN.—The accompanying illustrations show an interesting attempt by Messrs. Schilling and Græbner to solve the question of stair-case halls in a new way. The ordinary treatment of balusters generally breaks up a line, which might be quiet, into a lot of small details, and in too many cases opens the way for turners in which they perpetrate their oddities.

Schilling and Græbner have abandoned the choppy balustrade and adopted a compact rail, excellently carved in low-relief. With its two curves at the turning, this introduces an interesting line among the broad white surfaces without otherwise disturbing their well-balanced quiet.

A recent exhibition at Arnold's Galleries was the most interesting, from several points of view, that we have had for a long time. It contained about twenty pictures of the Barbizon School—all of them genuine and good, a few capital—and about twice as many canvasses of the Neo-Impressionists, Monet, Pissarro, Renoir and Raffaelli.

To show these latter was perhaps not so difficult a thing. But nowadays, when public collections and private amateurs have seized upon the Millets, Corots, Troyons, Daubignys, etc., with an almost unparalleled eagerness, it is nothing short of a feat to bring together as many as twenty good examples of the work of these men.

This being so, it is strange that the show should not have created more interest than it did. It would have been different ten or fifteen years ago; since much of what has

made these men great has become the common property of all interested in art. Everyone has read about it time and again, and has acquired an inkling of it from the numberless reproductions; and now that the originals are seen, perhaps for the first time, no one is astonished.

This is irony of Fate. We who wrote about art, and wanted to pave the way for that which was good and fresh, were compelled to exclaim against old fogeyism, against the barriers of stern tradition. And now, when we have succeeded in overthrowing these, when it begins to look as if the fight had



HALL AND STAIRCASE

MESSERS. SCHILLING AND
GRÆBNER, ARCHITECTS



HALL AND STAIRCASE. MESSRS.
SCHILLING AND GREBNER, ARCHITECTS



"A SUMMER AFTERNOON"

BY BÉLA GRÜNWALD

been won—lo and behold, the people whom we have won over seem to think that what we were praising was not the good, but the new. Scarcely have they become half-acquainted with a thing and their interest subsides.

H. W. S.

BUDAPEST. The Hungarian "Barbizon" is a small artistic society which has withdrawn from the life of the town and made itself a home in the country. Its members and their aims alike are representative of the modern art movement, and at the same time have revived the traditions of the Barbizon group of painters, giving free play to individual taste and temperament, and condemning the conventional and commonplace. Most of these painters have achieved some fame in Hungarian art: Simon Hollósy, the founder and leader of the little colony, Karoly Lechner, J. Hoffman, Erym Cook, Erym Roth, O. L. Glaz,

and Béla Grünwald. Grünwald attracted well-earned notice in the recent winter exhibition here, with a considerable number of works, both figure pictures and landscapes, all on a large scale, emotional, powerful in drawing, and striking in colour. Notwithstanding a certain monumental heaviness, the sincerity and directness of Grünwald's technique appeal to the spectator. His colouring is exuberant, sometimes extravagant, but in spite of its violence the drawing is always conspicuously sound and masterly.

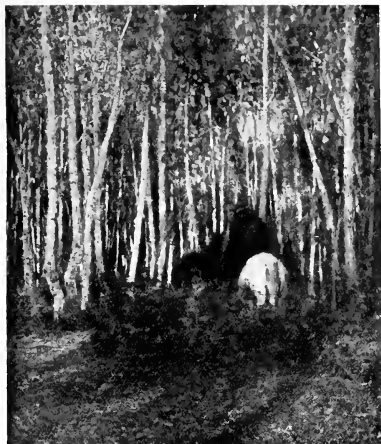
We here illustrate a few of his best recent works which have commanded the interest and attention of the public. The painter has just set out for Italy, and the genial sky and influences of the South will no doubt have a favourable effect, especially on his treatment of colour.

R. M.



"RIDER IN A LANDSCAPE"

BY BÉLA GRÜNWALD



"IN A BIRCH FOREST"

BY BÉLA GRÜNWARD

His varied compositions as a painter, which are all too little known, form a most interesting contribution to modern Swiss art. Steadily true to a lofty conception of the requirements of art, he has done some strong, earnest work. In studying his paintings we are at once struck by the discernment with which he chooses his *motifs*, and we cannot help feeling what an enemy he must be to certain well-known pettinesses. He seeks, above all, the character, the signification of a scene—in a word, its synthesis—and systematically suppresses everything which does not contribute to its expression. It is owing to this that each of his compositions acquires the power which unity alone can give to a work of art. Then too the value of a study or studies specially consists, for him, in being able to group their elements of truth with a view to a clearly defined purpose, unless indeed they serve him as points of departure for the execution of a painting. This artist's work is thus far removed from those fragmentary

GENEVA.—There are artists whose talents are only equalled by their modesty, who, enamoured of their art, and aiming at a patient, painstaking realization of their ideal, are content to work on in silence. M. Edouard Ravel is an example of this type. His name is not altogether unknown to readers of THE STUDIO. An etching by him, which was reproduced in the special Summer Number of last year, gave some idea of his efficiency in a branch of art for which he has a special gift, but to which he has not been able to devote himself as he desired. Indeed, the slight reference to this artist in the "Special Number" was but an indication and introduction.



"WASHING DAY"

BY EDOUARD RAVEL

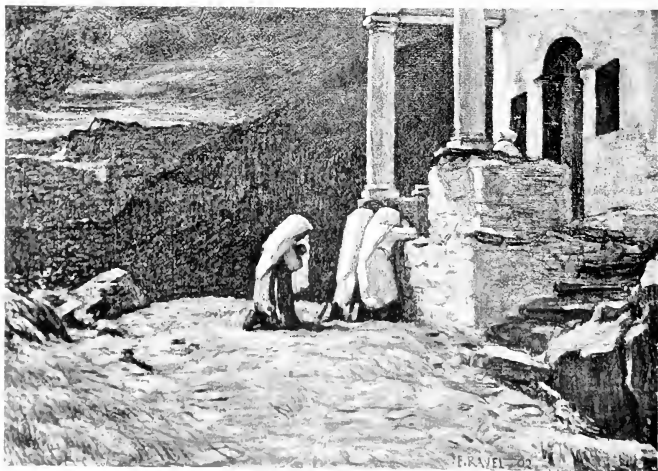
has executed, face to face with the natural beauty and grandeur of his native land, might worthily find a place side by side with the best of those of his contemporaries, but by a jealous caprice on the part of the artist the public is deprived of the view of these interesting documents. Indeed, if we mistake not, this painter has never exhibited his numerous and really valuable studies, so little is he disposed to display the contents of his portfolios. And yet what interest such or such a sketch for his masterly *La Nativité*, or his finely conceived and executed *Rest of the Poet*, would have for lovers of genuine artistic effort. M. Ravel's compositions are different from works which are the fruit of purely subjective talent, in that they remain in permanent contact with Nature. Perhaps we may find in this fact the cause of their variety. "Aiming above all at truth and directness," he says, "I never lose myself in the pursuit of dreams, unrealisable in their abstraction." "Nature never repeats herself, she is the perennial source of artistic invention. In the effort to imagine all things the creative faculty of the most fertile artistic brain is quickly exhausted." And yet if this artist gains his inspiration direct from Nature, it

is none the less true that he brings a vivid artistic individuality to the interpretation of what she has to say to him. Though he is little inclined to pursue dreams, he has the gift of disengaging the ideal as well as the real signification of the landscape and life of his native land. He has felt the poetry of these things and he makes us feel it. In some of his compositions he has shown us with singular power how Alpine landscape lends itself to the setting off and interpretation of certain conceptions drawn from religion and classical lore.

Mr. Ravel is a Genevese, and one of the art schools of his native city is fortunate enough to possess him as its director. The work he has accomplished in this capacity, the results of his teaching, would not be without very real interest to readers of *THE STUDIO*, and we hope at some future time to be able to refer at length to it.

REVIEWS.

L'Œuvre de Eugène Carrière. By GUSTAV GEFFROY. (Paris: H. Piazza.)—It has long been a very generally received opinion that the French are a light-hearted, frivolous race, skimming with



THE LUTHERAN

BY E. RAVEL



"LA NATIVITÉ"

BY E. RAVEL

easy grace the surface of things, but incapable of any deep emotion. That this is but a superficial judgment is proved by the work of many a master of literature and art, whose productions are pervaded by deep melancholy, a profound sense of the pathos underlying even the most favourable conditions. How infinitely sad, for instance, is much that has been written by Victor Hugo and Georges Sand, not to speak of the tragic realism of everything from the hand of Emile Zola. What suffering is expressed in Millet's scenes of peasant life, and how suggestive of tragedy are some of the compositions of Bastien Lepage. The work of Eugène Carrière is an even more striking case in point, so deep is his insight into the stern realities of life, and so reverently does he lift the veil shrouding the sad mysteries of the human soul from the indifferent gaze of the casual observer. His portraits are real revelations of the inner ego of those he represents, not in their comparatively rare moments of happiness, or when they are posing for effect, but when self is forgotten and the individual

heart is in touch with all humanity.

M. Geffroy, in the deeply interesting study accompanying the portfolio of fine reproductions of typical examples of Carrière's work, justly remarks that the French master has avoided the trap set for the portrait painter, by his rigid selection of those he chooses to represent. They are, with very few exceptions, members of his own family, his personal friends, who as a matter of course are in true touch with his own noble and refined nature, or men and women of talent, whose essential character he has in every case caught with sympathetic felicity. It is not, however, by his portraits, beautiful as are those of Alphonse Daudet, Gabriel Scailles, Edouard de Goncourt, and Jean Dolent, or by such *tours de force* as the

celebrated *Théâtre de Belleville*, a wonderful realisation of an animated scene in artificial light, but by his interpretations of motherhood and childhood amongst the toilers of crowded cities, that Eugène Carrière stands alone. His compositions of this class are not only literal renderings of actual incidents observed by him; they are poems of human life, and will speak direct to the heart so long as mother-love endures and the little ones, brought into the world at the cost of so much suffering, instinctively turn to that love for protection and solace. Never before has the infinite yearning of motherhood, the mournful passion that foresees all the stress, the toil, and pain which are in store for the loved ones in the future, been interpreted in a manner alike so simple and so masterly. Never before has art been the medium of teaching so lofty yet so unconscious, for deeply important as are the lessons conveyed, there is absolutely nothing intentionally didactic about them. The secret of their power is their absolute truth; they haunt the memory like some sweet but melancholy refrain of

music, and all curiosity as to how their effects were produced is merged in wondering admiration of the result. What anguish is expressed in the manner in which Carrière's mothers clasp their children to their breasts! what love beams forth from every rugged feature, as they brood over their sleeping little ones or watch them at play! yet how beautiful is the unconsciousness of those little ones of anything but the passing emotions of the moment!

M. Geoffroy gives many interesting details of the life of Eugène Carrière, who is still in his prime, and examines critically his essentially original mode of work. He dwells especially on the fact that the French master has avoided the common error of subordinating everything to what he calls an *agencement de lignes*, and points out the marvellous skill of modelling where the very existence of such a thing as line is ignored: the Rembrandt-like luminosity, the skilful concentration of light on the features of his models, the subtle delicacy of colouring, the simplicity of composition, and perhaps most remarkable of all, the extraordinary force of expression, not only in the faces and figures, but in the hands of those represented. M. Geoffroy is of opinion that even yet Eugène Carrière has not come to his full strength, and prophesies for him a long career of even greater success. "*Il lui reste*," he says, "*à continuer en ce sens*," and concludes his most sympathetic monograph by a well-merited reference to the influence of this master of form and expression over his contemporaries, many of whom have learnt more from merely seeing his work than from any of the direct tuition they have received from others.

The National Portrait Gallery. Vol. II. Edited by LEONIE CUST, M.V.O., F.S.A. (London: Cassell & Co.) £3 3s. net. Equal to the first, so far as the technical excellence of the reproductions is concerned, this, the second and concluding volume of the "National Portrait Gallery," will be found to be of even greater æsthetic value on account of the number of likenesses it contains of those who made their mark in the 18th and 19th centuries in art, literature, music, science, and statesmanship. Its arrangement differs slightly from that of its predecessor, and a chronological sequence has been widely made in some cases to give way to a variety of grouping, so that the owner of the book has an opportunity of contrasting the personal appearance of such master spirits as Burke and Keats, Constable and Turner, Elizabeth Fry and Sarah Arden, Darwin and Huxley, May Morris and Harriet Martineau.

Most interesting and characteristic of the works here reproduced are the remarkable likeness of the poet Coventry Patmore by Sargent, which is ranked as one of the best portraits of men ever painted by that great interpreter of human nature; the portrait of Carlyle in extreme old age by Sir John Millais, that of Sir Richard Burton by Lord Leighton, and above all the noble series of masterpieces painted for the nation by George Frederick Watts, a unique example alike of the versatility and the generosity of that most disinterested of artists. Each one bears, it is true, the impress of the painter's own individuality, but how wonderfully he has interpreted the diverse characters of his subjects. His Gladstone, Cardinal Manning, James Martineau, Frederick Maurice, and Lord Leighton have never been surpassed, and would alone have been enough to place their author in the highest rank amongst the masters of the 19th century.

A Descriptive Catalogue of the Pictures in the Fitzwilliam Museum. By E. A. EARP, M.A. (Cambridge University Press.) 15s. net.—There is, perhaps, no more significant sign of the spread of education amongst all classes of the community than the multiplication of illustrated catalogues of national and private collections of works of art. Amongst the more recent, those of the National Portrait Gallery and of the Fitzwilliam Museum will take first rank on account of the excellence of the reproductions of paintings and the scholarly notes on them, supplied in the latter case by Mr. Earp, who has incorporated in his own work the valuable notes made by Mr. Sidney Colvin, his predecessor as Director of the Cambridge Museum. It was in 1843 that the first illustrated catalogue of the kind was issued, that of the National Gallery, published by Mr. George Bell, with wood engravings by the three Linnels, and descriptive letterpress by Henry Cole, who was then a young man writing under the name of Felix Summerley.

The Fitzwilliam Collection was founded by Richard, Viscount Fitzwilliam, as long ago as 1815, and has since then been frequently added to by purchase and private bequest. It is especially rich in Dutch and Flemish pictures, including several fine examples of still life; while noteworthy also are many of the portraits by English painters reproduced in the Catalogue, such as a miniature of a certain vicar of Edmonton by Samuel Cooper, a half-length portrait by Gainsborough of William Pitt, and a remarkable one of Handel, probably the best in England, by Sir James Thornhill; with a unique likeness of the founder of the Collection as a fellow commoner of Trinity Hall, by Wright of Derby.

Awards in "The Studio" Prize Competitions

Most interesting, too, are the portraits of Gray the poet, as a boy of ten, and Alexander Pope as a man in the prime of life.

Color Problems. By EMILY NOYLES VANDERPOE. (London: Longmans, Green & Co.)—There can be no doubt that colour perception among various individuals varies greatly. Some painters and decorators are instinctively good colourists, while with others the faculty is almost absent. That a scientific knowledge of the subject will make bad colourists into good ones is questionable, but that it will strengthen those with clearer natural perceptions by systematising their observation is certain. Some knowledge of the theory and qualities of colour, of colour contrasts and colour harmonies, should be possessed by all painters, and *Color Problems* aims at giving to the reader the necessary information. This volume is rendered valuable by the large number of illustrations which accompany it. The plates showing the colour analysis are full of suggestion to the designer.

The Merry Wives of Windsor. By WILLIAM SHAKESPEARE. The Abbey Press, Edinburgh. (London: George Bell & Sons.) 10s. 6d. net.—In its simple white vellum binding, decorated with an effective design in gold, this beautifully printed edition of the first of a new series of plays, to be issued by the Abbey Press, will delight all lovers of Shakespeare. The type is exceptionally clear, and the general get-up almost classic in its quiet dignity. The absence of notes and of text illustrations will indeed be almost a relief to those readers who know their Shakespeare and prefer to trust to their own imagination for their realisation of his characters.

Rex Regum. By SIR WYKE BAYLISS. (London: Sampson Low). 8s. 6d. net.—It is rare, indeed, in these days of destructive criticism and uncompromising realism to meet with a work such as the "Rex Regum" of Sir Wyke Bayliss, now reprinted with considerable additions. It bears on every page the stamp of its author's belief in the Master to whom it is a tribute, and reflects very clearly the spirit of the early days of Christianity, when the memory of that Master's personality was still fresh. The author combines with the poetic faculty no little critical acumen, so that his book, with its reproductions of quaint old frescoes and mosaics and examples of interpretations of Christ by such modern masters as Fritz von Uhde and Holman Hunt, appeals to a wide public. It will be valued by all who are interested in the history of sacred art or in the evolution of popular belief, whether they accept the conclusions as to the direct transmission

of the Likeness of the Saviour or not, which it is the main object of Sir Wyke Bayliss to prove.

Highways and Byways in London. By Mrs. E. T. COOK. With illustrations by Hugh Thomson and F. L. Griggs. (London: Macmillan.) 6s. net.—To write with any freshness on a subject so hackneyed as London would appear to be impossible, yet that task has been most triumphantly achieved by Mrs. Cook, whose book simply teems with interest from cover to cover. She has the rare gift of being able to catch not only the spirit of the mighty city as a whole, but the more elusive characteristics of its component parts. No less unstinted must be the recognition accorded to the illustrations, adding zest to the piquant descriptions of the text, in which the fleeting fashions of the day are reflected with unerring faithfulness, the dainty aristocrat of the Row or Bond Street, the sandwich-board men, the costermongers, the gamins, and every other typical denizen of the east or west, the north or south, are hit off with sympathetic touch.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXXVIII.)

DESIGN FOR WROUGHT-IRON GATES.

The FIRST PRIZE (*Three Guineas*) has been won by *Ida* (J. E. Mackley, 366 Moseley Road, Birmingham).

The SECOND PRIZE (*Two Guineas*) by *Ivy Glen* (F. W. Welch, Richmond Terrace, Stourbridge Road, Halesowen, Birmingham).

Hon. Mention: *Ferrus* (E. B. Crossley); *Eprothi*; *Nix* (Alan Snow); *Loidis* (H. E. Henderson); *Seaweed* (G. Watts); and *Jimmy* (P. A. Hill).

(B XXVII.)

DESIGN FOR A PAGE BORDER.

The FIRST PRIZE (*One Guinea*) has been awarded to *Zits* (Yvette Stork, 8 Essex Villas, Kensington, London, W.).

The SECOND PRIZE (*Half-a-Guinea*) to *Bilberry* (Mary Thomas, Wood Hall, Shanley, Herts.).

Hon. Mention: *Arcturus* (Marguerite Iggesden); *Isca* (Ethel Larcombe); *W. Nix* (Winifred Christie); and *Bat* (Harry J. Thompson).

(B XXVIII.)

DESIGN FOR A SHOWCARD.

The designs sent in for this competition have proved very disappointing.

The FIRST PRIZE (*Three Guineas*) has been given to *Right Angle* (H. Corner, Holly Lodge, Taunton).

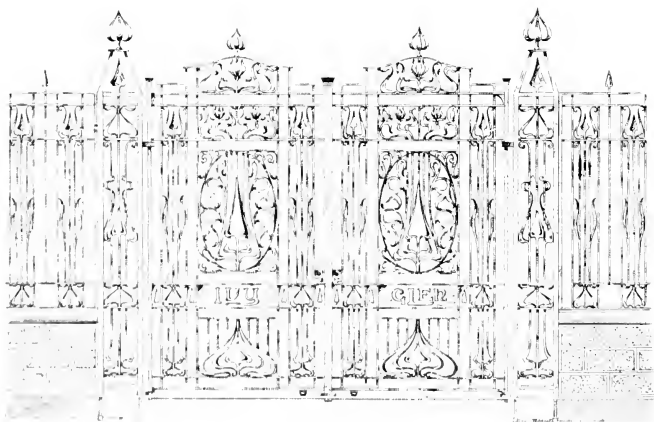
The SECOND PRIZE (*Two Guineas*) to *Isa* (Ethel Larcombe, Wilton Place, Exeter).

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. A XXXVIII)

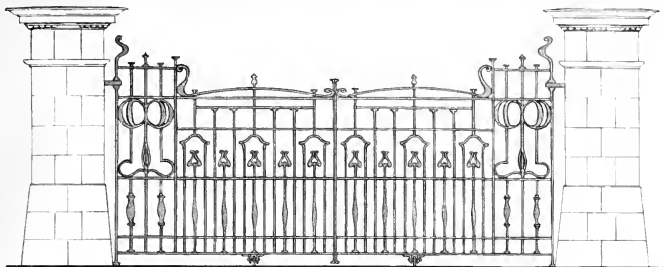
"IDA"



SECOND PRIZE (COMP. A XXXVIII)

"IVY GLEN"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A XXXVIII)

"FERRUS"

The designs by the following competitors will be purchased at a guinea each: *Shamrock* (Dorothy Le Blanc Smith); *Cynthia* (Mabel Butt); *Bat* (H. J. Thompson-Melrose); and *Ace of Hearts* (Edith Ewen).

(C XXVIII.)

A WET DAY IN TOWN OR COUNTRY.

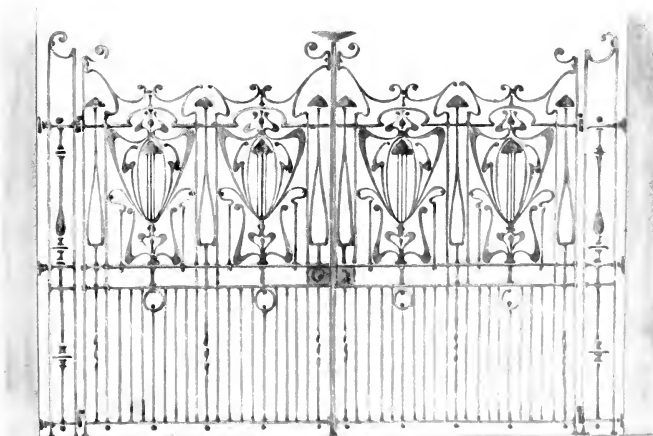
The photograph by *The Spider* is a bi-chromate print. This kind of photograph is not excluded

from THE STUDIO competitions, though it does not hold a high rank in the opinion of most judges.

The FIRST PRIZE (*One Guinea*) is awarded to *Ilusion* (Pedro M. Artinano, Celra, Gerona, Spain).

The SECOND PRIZE (*Half-a-Guinea*) to *The Spider* (Victor Stouffs, 49 Avenue Louise, Brussels).

Hon. Mention: *Camera* (A. Marshall); *Memoa* (H. C. Leat); and *Parapluie* (H. Goodwillie).



HON. MENTION (COMP. A XXXVIII)

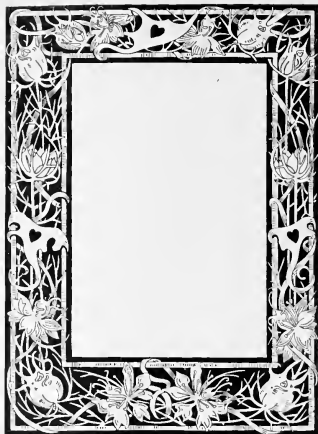
"FERRUS"

Awards in "The Studio" Prize Competitions



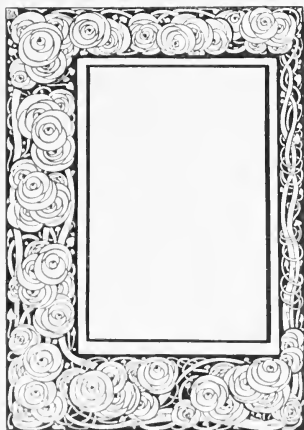
FIRST PRIZE (COMP. B XXVII)

"LYS"



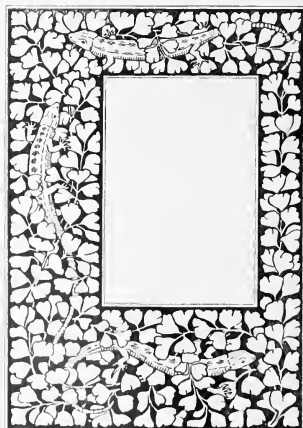
SECOND PRIZE (COMP. B XXVII)

"BILBERRY"



HON. MENTION (COMP. B XXVII)

"ROSA"



HON. MENTION (COMP. B XXVII)

"ARCTURUS"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. C. XXVIII)

"ILLUSION"



"FIN D'ORAGE" SECOND PRIZE (COMP. C. XXVIII)

"FIN D'ORAGE"

THE LAY FIGURE: THE MIS-USE OF THE WORD ARTISTIC.

"WHAT is the meaning of the word 'artistic'?" asked the Journalist. "The dictionaries don't help me in the least. They say that it applies to a person or to a thing characterised by art, and this brings one face to face with the interminable question, 'What is art?' The only persons who seem to attach a definite meaning to the word that troubles me are the shopkeepers and the manufacturers, whose 'artistic' wares are invariably showy and meretricious. Any article for daily use that looks better than it is, or that is not well fitted for its purpose, is deemed sufficiently artistic to mislead the public. The word has become a commercial lie, and hence, perhaps, its popularity."

"You give one view of the matter," said the Critic, "but you must not forget that the misuse of the adjective in question is not confined to shopkeepers and manufacturers. We cannot set on foot a studio for wood-carving, or a school for needlework and embroidery, without being vain-glorious and absurd. It must be a studio for 'Art' wood-carving, a school for 'Art' needlework and embroidery. If little girls worked samplers to-day, they would be certain to use 'art' wools and 'art' stitches, 'art' designs and 'art' needles. A joiner in my neighbourhood makes 'art' wheelbarrows for the suburban gardens, and has read a paper on his work before a debating society in the next parish."

"You seem surprised," the Reviewer said, laughing, "yet the whole matter is simple enough to explain. The modern world has become morbidly self-conscious in everything that appertains to art. Not only does it talk a great deal too much about art, but it thinks vastly too little about the subject of its endless chatter. Even in serious criticism there is a tendency to separate art from the general influences of life, as though the working of the æsthetic gifts of man were carried on in some remote dreamland under the guidance of a Special Providence. And there is another tendency not less foolish and not less mischievous—I mean the tendency to believe that the arts cannot thrive in an age of commercial enterprise. We have been told so by scores of writers; and yet there can be no doubt that commerce has ever been a nurse to the genius of artists. Study the times of the Old Masters, and note how the progress of their work went hand in hand with the advance of their countries in com-

mercial prosperity. When simple truths like this one are forgotten, and when art is misunderstood even by those who write about it as teachers, we cannot be surprised that the same subject should be ill treated by the general public."

"But for all that," said the Critic, "let me relate a recent experience of my own. The other day, being in need of a suite of furniture, I passed some time in a great warehouse, and was directed in my search by the owner of the business, a man of much energy and with a fixed idea. 'Sir,' said he, 'one learns much in fifty years of careful study, and my long experience has taught me that artistic furniture is always uncomfortable. You may take that as an axiom. In furniture, beyond doubt, comfort and art do not go together.' What do you say to that?"

"I understand what the man meant to say," answered the Reviewer. "Most of the furniture now described as artistic would certainly be a discomfort in any home."

"I suggested as much," said the Critic, "but the manufacturer repeated his axiom, and showed in all his remarks that he did not understand the first principle of good craftsmanship, *i.e.*, that an object must be perfectly suited to the purpose which it has to serve. Furniture is intended to make us comfortable in our houses: hence furniture that produces discomfort is bad, bad in design and uncrafterly in structure. The ornamentation may be good if looked at as a thing apart, as a separate and detached piece of workmanship, but ornamentation does not give artistic value to a thing wrongly designed and constructed. This is what very few manufacturers understand. Their faith in ornamentation is so great that they expect it to reconcile us to all kinds of structural blunders."

"You've hit the mark," said the Man with the Briar Pipe. "The use of ornament in design is like the use of adjectives in writing—a thing to be done sparingly and with great judgment. The ornament that 'the trade' delights in is nothing if not overdone; it reminds me always of that squandering of adjectives which the newspapers display on their screaming placards every afternoon. It is a form of blatant advertisement. But, happily, bad things cannot be advertised too much. The better they are known the more likely are they to become unpopular."

"Meantime," the Critic said, "we have a hundred and one 'artistic' things that make life miserable—things ranging from 'artistic' fireirons that hurt the hands, to 'artistic' lamps that a draught might overset." THE LAY FIGURE

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THE ART OF THE LATE GIOVANNI COSTA. BY OLIVIA ROSSETTI AGRESTI.

By the death of Giovanni Costa, modern Italian painting and the artist world of Rome have lost one of their most noble and characteristic figures.

Costa was one of those survivors of the great Italian Risorgimento whose ranks are so rapidly thinning, one of the men who, from the age of twenty upwards, had risked his life on the battlefields and in the conspiracies which were to give the world a regenerated Italy, one of those rare minds on whom personal ambition and interested motives have no hold, a true artist who loved his art with whole-hearted passion, as something sacred and pure for which to work lovingly, patiently, freely; whose mind was open to every noble and new idea, whose heart vibrated to every generous emotion.

He was of those artists whose reputation and importance in the art history of their country will ever grow as distance allows us to view men and things in their true proportions. When he first began working, tracing out for himself an independent path, Italian art was at its lowest ebb, stultified by academic immobility and hide-bound tradition, vulgarised by commercialism and the production of stereotyped Italian subjects for tasteless tourists. If Italy now can boast a school of young artists who have already achieved much, and whose work is full of promise for the future, this is largely due to Giovanni Costa. His influence for good has been incalculable. He

never sought or desired to found a school of servile imitators; he never wished to see the individual hall-mark of character effaced or weakened in the work of his followers; but he had the courage to speak out the truth to his fellow-artists when the truth was bitter and dangerous, and his patience and kindness in encouraging and helping all in whom he could perceive talent and a real love of their art were inexhaustible; and to this his very numerous followers both in Italy and England can testify. A study of the other artists belonging to the Etruscan School founded by him, amongst whom in England are numbered Lord Carlisle, Sir W. Richmond, Mr. W. F. James, and the late Mr. Ridley Corbett, A.R.A., would afford much interesting matter, but space forbids us dwelling on this question here.

The work of Giovanni Costa is well-known in England. He has represented, and more than worthily represented, modern Italian art in our country for many years past. He was the intimate and admired friend of several of our greatest artists: some of his finest pictures are in the galleries of English art-lovers; and, in 1899, the highest honour which could be conferred on a living artist was conferred on him when his picture, *Risveglio*, was purchased by a committee of great artists and presented to our National Gallery, being the first picture by a living artist to be admitted to that collection. His connection with England was, indeed, still more intimate, for he himself attributed much of the direction of his future art-work to the influence



"DAWN ON THE CARRARA MOUNTAINS"

(In the possession of the Rev. Stephen I. Lewis)

BY GIOVANNI COSTA

Giovanni Costa

the pictures and etchings of an English artist, Charles Coleman, had on him; and his school counts almost as many followers amongst English painters as amongst Italian.

It is rare indeed in modern times to find an artist who is also a man of action, and in whom neither art nor action suffered by such a union. Costa was such a one, and in this he reminds us of his glorious predecessors in Italian art. This rare combination lends a singular interest to his life and work, and one might easily be tempted by such a subject to outstrip the limits of a magazine article.

Giovanni Costa was born in Rome in 1826, the son of Gioacchino Costa and his wife Maria, and the fourteenth of a family of sixteen children. His parents were the wealthy owners of a prosperous wool-spinning mill in the Trastevere district, where the characteristic Roman type has been best preserved, and which is famous for its beautiful women: and it was in this quarter of the great city, in an invigorating atmosphere of work and independence, that the child grew up.

Costa, after completing a regular course of the classical education of the period, had no small difficulty in persuading his relations to agree to his following his natural bent; but his devotion to his art and his evident vocation won the day. As a mere child he had shown his love of colour, of form, of the inspiring spectacles of nature, and,

as with most born artists, all obstacles succumbed to his firm determination.

In Italy in those days painting had been reduced to the execution of certain conventional subjects in a prescribed manner, regardless of truth to nature or originality of thought, and of this school of art, if such it deserves to be called, Camuccini and Agricola were the two foremost representatives.

Nino Costa passed his youth in an atmosphere of decadent art and revolutionary enthusiasm. His first master in art was that Baron Camuccini just mentioned as heading the academic school, but such teaching was not to the young man's taste, and they soon parted company, Camuccini offering his pupil this excellent advice: "Leave masters, and begin to study from Nature for yourself." Our painter was not slow to act on this advice, and after a brief sojourn in the studio of Podesti, another of the reputed artists of the day, he bade good-bye for good to masters and academical traditions.

But those were not days when a patriotic Italian could devote himself exclusively to art, and the heroisms of the Roman Republic of 1849 found Costa both Republican and soldier. Already the previous year he had joined the ranks of the Roman Legion, under General Ferrari, and been made sergeant at the siege of Vicenza, and in 1849 he was on Garibaldi's staff. He took part, under Giacomo Medici, in the defence of the Vascello,



THE "GRACE"

(In the foreground, the "Grace" is visible, Eng.)

BY GIOVANNI COSTA



"ON THE SANDS OF ARDEA:
WOMEN STEALING WOOD," BY
GIOVANNI COSTA

*From the collection of the
Museum of Modern Art, New York*

where a small band of heroes kept the French army at bay for a whole month, only evacuating it when the walls fell before the persistent bombardment of the French, burying the dead defenders in their fall. Here, in Costa's own words, heroism had become a matter of habit. In those momentous days he belonged to the Republican municipality of Rome. He fought in the defence of Porta San Pancrazio; and when the last hopes of holding the city had to be given up, when heroism and self-sacrifice could no longer delay the triumph of might over right, he left Rome and retired to the forests of Ariccia, there to dedicate himself once more exclusively to his beloved art.

Perhaps the majestic and desolate beauty of the Campagna, and the silent mystery of those woods where he took refuge, awaiting the day when the call to arms should again summon him to fight for his country, were his only real teachers. Certainly we now enter on a most fruitful period of his life, one which was to fix his artistic personality, and fit him for the innovating action he was destined to exercise on Italian art. To the following ten years belong many most important works, amongst which was *Ad Fontem Ariccanam*, a large and important picture representing a group of peasant women drawing water at a spring in the wood. The reddish glow cast over the scene by a tempestuous sunset harmonises with the dark green and hectic

yellow of the autumn foliage, and with the severe outlines of the women filling or carrying on their heads their copper vessels full of water: rain has begun to fall, and some have already opened their large, archaic-shaped umbrellas. The group is instinct with character. We see the handsome, taciturn women of the Roman Campagna; the sweethearts meeting as if by chance; the mother dancing her baby who has just sucked its full from her ample bosom; the gossiping group retailing the scandal of the village and looking askance at the tall, disdainful girl who has been betrayed by her lover. Each figure tells its tale, and the picture conveys an impression of sadness, speaking of the approaching autumn, and of the sultry, stormy heat of a late September evening.

To this same period belong *After Sunset on the Alban Hills*, *Coeli enarrant Gloriam Dei*, *Scirocco on the Roman Coast*, and his famous *Women on the sea-shore of Porto d'Anzio*, a truly historical picture which fixed the fame of Costa and ushered in a new epoch in Italian art. In this picture the brilliant crystalline atmosphere of Latium bathes the scene, throbbing and vibrating in the spacious horizon, against which we descry the distant outline of the island of Circe. The group of women, elegant and graceful in their national ciociara costume, in which Costa avoided all harsh discord of colour, stand out against the luminous sky,



"THE COCIARA CORNER"

(In foreground of *Madame Costa*)

BY GIOVANNI COSTA



"WARSASH." BY
GIOVANNI COSTA

advancing with that stately, rhythmic gait characteristic of their race to load the flat-bottomed boats with the wood that they bear on their shoulders. The picture is simple in line and colour, strikingly true to nature in the broad, sweeping lines of the landscape, in the simplicity and dignity of the figures, in the lucid transparency of the Italian atmosphere. Every detail is in its place and tends to heighten the effect of local colour, even to such a small matter as the skull and horns of a buffalo bleaching on the sands.

In this picture, which, exhibited in the Paris Salon of 1862, was to win our painter the friendship and admiration of the great Corot and the French artists of that day, Costa revealed himself in all the fulness of his powers, an artist great for truth, poetic sentiment and colour. In the solitudes of the forests of Ariccia the mind and the hand of the artist had alike matured. Meantime, he had formed friendships with several foreign artists who were then studying in Rome: Coleman, Leighton, Mason, Lenbach, Boecklin, Emile David were of this number. But the call to arms with which Victor Emanuel summoned Italians to fight for the salvation of their country, once more transformed our artist into a soldier, closing this first and glorious period of his art career, and in 1859 he enlisted as a private in the Aosta light cavalry regiment of the Piedmontese army.

The peace of Villafranca once signed, he returned to his brushes and his friends. On his way from Turin, where he had been quartered with his regiment, to Rome, he stopped in Florence, intending to pass a few days in the city of flowers, but so taken was he with its artistic and natural beauties, so powerfully did he feel the spell of the Tuscan scenery, that the week he had intended to pass there prolonged itself into ten years of almost continual residence. In Florence he found the artists under the sway of the romantic school, and here, strong in the knowledge he had acquired during years of patient study, and already able to point to many important works, he began to call upon his comrades to change their methods, to study nature, to break free from tradition, telling them that they "were sons of the eagle, and should look the sun full in the face"; the battle he fought was strenuous and difficult, but his words did not fall on sterile ground, and soon he was surrounded by a small but valiant group, amongst whom were Signorini, Fattori, Cubianca, and others destined to play an important part in the redemption of modern Italian art, and who hailed in him their master.

In 1862 he went to Paris, exhibiting at the Salon the *Women at Porto d'Anzio* and other works, which immediately won for him the consideration and friendship of his French colleagues, and in the following year, at the suggestion of Sir Frederick



"MEDITATION ON THE ARNO, FLORENCE"

(In the Collection of the Royal Academy, London)

BY GIOVANNI COSTA



"A CHARCOAL BURNER'S HUT"

(In the possession of the Hon. W. F. James)

BY GIOVANNI COSTA



"LEVICI, AND GULF OF SPEZIA"

(In the possession of the Hon. Oliver Howard)

BY GIOVANNI COSTA



"ON THE SEA COAST, NEAR OSTIA"

(In the possession of the Rev. St. John Rivers)

BY GIOVANNI COSTA

Leighton, he went to England, and stayed with his friend of the early Roman days, George Mason, the great English artist. Mason was then living in a ruined abbey at Wakely, in the Black Country, in bad health and circumstances, burdened with children, his eyes blinded by visions of Italian sunshine and beauty to the more humble charms of the English scenery. Costa stayed with him six months, going all over the country side with him, pointing out suitable subjects for pictures, encouraging and strengthening him with his friendship and advice; whilst Leighton, ever generous in such matters, was preparing for his friend a position and a *clientelle* in the artistic world of London. During this stay Costa himself painted three English landscapes, one of which he entitled *An Idyll in the Black Country*.

New features are noticeable in his work of these years; perhaps we ought rather to say that between this year and 1870 his work acquired that definite character which was to distinguish it henceforth. He was to paint in Tuscany, in England, in France; he was to return to Rome and again give us scenes from the Campagna. He had now penetrated the secret of the poetry of light and shade, of wood, and river and meadow; he could render the sentiment of the grey, sullen skies, and rude, weather-beaten rocks of Bamborough Castle, the tender melancholy of the low hills and green swards of *Warsash*, or the quiet harmonies of greys and greens of *Kensington Palace*, as he could render the happy, peaceful calm of *Evening in the Pine Woods*, when faint, tremulous light suffuses the heavens, and on earth the shadows lengthen, bespeaking the

fall of night, which, in the depth of the woods has already spread its mysterious mantle of silence and darkness.

To the years 1856-67 belong some of his best known pictures: *La France se Renouvelle Toujours*, begun from a sketch taken in the forest of Fontainebleau, and worked on at intervals during nearly thirty years, which remains in his studio; the *Fiume Morto*, a view of the Arno near its mouth, begun in 1859 at Gombo, near Pisa, on which occasion Costa first crossed the river, and discovered the beauties of the Marina di Pisa, since illustrated by so many beautiful works of his and other painters; and an *Evening in the Cascine, Florence*, a delightful harmony of warm sunset tints reflected in the still waters of the Arno, whilst advancing night casts its shadows over the woods of the Cascine, and a mother lies in the grass by the water's edge, watching her two babes, naked from their bath in the river, gambol beside her. This picture possesses all that precision of hour and place which is one of the great qualities of Costa's work. The very titles of his pictures indicate this: *In Umbria, ten minutes after sunset*, gives us the effect of that place at that special moment. So careful was he in such matters that he always kept several pictures on hand, working on each as the special season and time of day came round, and also as love moved him, *come amor mi spira*.

After 1856 politics once more pre-occupied Costa. He had returned to Rome, hiding from the pontifical police, who were closely watching for him; but spite of all difficulties and dangers he took a



LANDSCAPE

(In the possession of Mr. Rutson)

BY GIOVANNI COSTA



"NAWORTH." BY
GIOVANNI COSTA

most active part in organising the insurrectionary movement of 1867, the object of which was to unite Rome to the rest of Italy, and which failed heroically at Villa Glori. And he was one of the three foremost members of the insurrectionary centre of Rome, keeping up a constant clandestine correspondence with Mazzini, Garibaldi, the Roman exile Checchetelli, and the other leaders who longed to see Rome capital of a united Italy. Costa wished the Romans to open their city gates spontaneously to the Italians, realising the full importance such an act would have had on the destinies of his country: and with this end in view he and his fellow-conspirators, amongst whom were the brothers Cairolì, met in a tiny back-room adjoining his studio in the Via Margutta, from the window of which, looking on to neighbouring gardens, they could have escaped in case of a surprise visit from the police. The treachery of some, the incapacity of others, caused this attempt to fail, and ended in the sacrifice of the heroes of Villa Glori: and Costa, closely pursued, had once more to flee Rome, and joined Garibaldi at Mentana.

After that glorious defeat he returned to Florence, still full of his aspirations as a citizen: and in 1870, when the Italian army opened the breach in the walls of Rome, he was of those who insisted on the necessity of the Romans opening

the Porta Pia to the Italians, and for this purpose he was in hiding in the neighbourhood of Rome for several weeks previous to the 20th of September; and only when all his efforts in this direction had failed owing largely to the political intriguing of the Florentine Consoteria, he joined the Italian army under General Cadorna, and was among the first who entered the city, not by the breach but by the gate. On that memorable day he was present when Pippo de Sanctis, brother of the artist, a locksmith by trade, opened the door of the Quirinal palace to the victors with a skeleton key; and rushing thence he occupied the Capitol, where he found himself in the position of Dictator for twenty-four hours, and was the first to think to sign an order for the liberation of the political prisoners detained in the pontifical prisons.

Italy united, with Rome as capital, the political work of Costa was at an end. He had fought and conspired for his country, moved by no motives but those of the purest patriotism; and now that the great work was completed, no ambitious schemes detained him from returning to his art, from which he never afterwards turned aside.

He was, indeed, elected to the first municipal council of the Italian capital, a position which he occupied for seven years, during which time he organised an important exhibition, in which he con-



BY GIOVANNI COSTA



"BEMBOROUGH CASTLE."
BY GIOVANNI COSTA



"SPIAGGIA DEL MARE TURENO"

BY GIOVANNI COSTA

(In the possession of Lord Carlisle)

fronted the commercial art of the day, pursued by the disciples of the Spaniard Fortuny, with the work of those few who were studying sincerely from nature, an exhibition which did much to awake in the young artists a desire for better things.

Of the many pictures which he has given us during these years, perhaps the most important is *Brother Francis and Brother Sun*. This picture, now in the possession of his great friend and pupil Lord Carlisle, who possesses a rich gallery of his works, shows us the little poor man of Assisi descending from the Umbrian hills exulting in the greatness and goodness of God and adoring Him in the rising sun, which appears behind the distant Subasio, illuminating with its first rays the fertile valley of Umbria, and before which flee the morning mists. As the "Hymn to the Sun" of St. Francis breathes all the fervour and simplicity of the most charitable of saints, so this picture breathes all the intimate nature poetry of St. Francis' hymn.

In 1879, advised and urged thereto by his English friends—chief amongst whom was Lord Carlisle, who invited Costa and his family to be his guests—our artist organised in Bond Street an exhibition of his works. This venture was a great success from every point of view: the press was unanimous in recognising the great merits of the master's work, and the visit served to strengthen the bonds of friendship and admiration which always bound him to England and the English.

In 1885 the painter acquired a charming villa by the sea at Bocca d'Arno, where he was destined to pass the last months of his life; and the scenery of that part of Tuscany inspired many

of his most charming pictures of the last years. To these belong the very small and highly poetical *Kiss of the Dying Sun to the Balmy Pine Wood*, acquired by the National Gallery of Modern Art in Rome; *Risveglio*, now in our National collection; and one of his latest works, *The Setting of the Full Moon*, a wonderful harmony of the dawn tints of pink and blue, and soft grey mist fleeing before the first rays of the rising sun, whilst the full moon sets behind the Tyrrhæan sea. This picture was first exhibited at the annual exhibition of the society "In Arte Libertas," of which Costa was the chief promoter, and whose title combines the two ideals of his life—Art and Liberty—and afterwards, in 1902, at the New Gallery, in London.

The last years of his life Nino Costa passed in his apartment in the Palazzo Odescalchi in Rome, full of beautiful objects, the walls hung with works presented to him by his friends Lenbach, Boecklin, Leighton, Mason, Richmond, Corbett, Mrs. Stillman, Alma Tadema, to name a few in a long list. He was distinguished by that love of beauty even in small things, and by that certain disregard of prudential consideration which so generally distinguishes the artist. Nothing that served his art could be too rich, too beautiful, in his opinion. His mediums and varnishes were kept in rare and lovely vases of old Venetian glass; the wood of his palette could not be too costly. Modest and sparing in his personal tastes, he would hear of no economy where his art was concerned, for he loved it with all the passion and fidelity of the devotee. He was indefatigable and patient to a degree in his work—never satisfied, always anxious to retouch and improve. He loved his pictures,

Architecture at the Arts and Crafts Exhibition

for each was a bit of his life, a fragment of his heart; and his dream would have been to get them all back from their various homes, to see them all collected around him, to review in them his life, so long in achievement and experience, so young and fresh right to the very end in heart and brain.

It has been arranged to hold in London, in the course of 1904, an important exhibition of all the pictures and studies left by Costa.

OLIVIA ROSSETTI ACRESTI.

DOMESTIC ARCHITECTURE AT THE ARTS AND CRAFTS EXHIBITION.

WHEN an illustrated magazine deals fairly and well with the arts of the present day, it serves a more useful purpose than any exhibition of modern work, for it is open all the year, and the international contents change month by month. It is at once a book and a permanent exhibition.

The value of such a magazine to all classes of art-workers may be hard to estimate, but a good idea of it may be formed by anyone who remembers what Turner owed to the engravers whom he trained. Ruskin did much for Turner, but the engravers did even more; they were the first interpreters of Turner's genius, and their prints passed at once into many thousands of homes, and there made converts to good taste. At the present time, thanks to the discovery of photo-engraving, the effective ways of reproducing good work in black-and-white illustrations are more rapid and much cheaper than in Turner's day, so that the arts may now be brought to the notice of the general public in magazines which cost less than a two-mile drive in a London cab.

It may be that architecture is the art that stands most in need of such magazines, partly because the designs of architects attract but little attention in the public galleries, and partly because the majority of periodicals dealing exclusively with such designs are often too technical to have a very wide circulation amongst the general public. The average person does not understand a working drawing, and the elevations of a house to be built are less attractive to him than some good photographs of a completed scheme of work. He has often a great wish to see how the house looks when finished, how the garden is treated in relation to the house; and, again, in what way the rooms are furnished and decorated—and these important things are made intelligible to him by photographs.

In brief, the average person does not care two

straws for architectural designs and working drawings. He wants to see completed homes. These interest him always, and he feels sure that the Royal Academy does harm to domestic architecture by allotting insufficient space to photographs of the best houses built during the year.

It is pleasant to note here that the Arts and Crafts Society has given attention to this question of the uses of photography, and in its last exhibition place was found for some good prints of architectural and decorative subjects. This was a step in the right direction, but a much larger number of such useful photographs might have been chosen, and a position of greater importance might easily have been found for them in the galleries.

It may be said, indeed, without any great exaggeration, that photographs of rooms, and of completed houses are in every way more serviceable than the pretty drawings which architects so often exhibit—drawings made, very often, not by the architects themselves, but by some clever perspective draughtsman employed for the occasion. Good photographs certainly give a fair idea of what a house really is, whereas such drawings are as likely as not to be *chic* and deceptive.

An attempt to show the general public several complete schemes of decoration was recently made in the Arts and Crafts Exhibition, where several men of note arranged their work in bays, so as to form a co-ordinated effect, but, owing to the small amount of space at their disposal, the results were not very impressive. If the same men were to carry out their schemes on a larger scale, and then publish photographs of their successes, the public would benefit largely and the decorative arts would be encouraged.

In the series of illustrations that follow these few notes, some good houses and a few homely room-decorations may be studied. All were exhibited at the Arts and Crafts, and are marked by simplicity of design, all have style. There are simple and pretty gardens in two of the illustrations, and it is interesting to compare the different effects obtained by Mr. D. Gibson, in the *House at Windermere*, and by Mr. E. Guy Dawber, in the garden front of *Donnington Hurst*. Mr. F. W. Troup is represented by several views of interesting houses, in one of which full justice is done to a fine hall, airy and spacious, and full of light. Note, too, in the bedroom decorations of Mr. Schultz's *House of Falkland*, the happy union of strength and repose with elegance and richness; and do not forget to renew acquaintance with the sterner architecture of Mr. Walter Cave.

Architecture at the Arts and Crafts Exhibition



"DONNINGTON HURST," NEWBURY

E. GUY DAWBER, ARCHITECT



"DONNINGTON HURST," ENTRANCE COURTYARD

E. GUY DAWBER, ARCHITECT

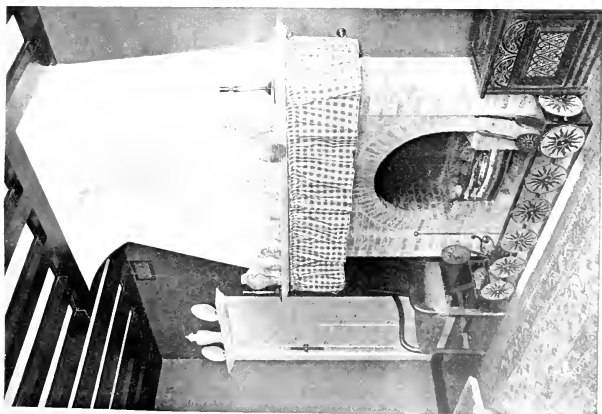


FIGURE 1. THE DINING ROOM, DONNINGTON HUEST, ARCHITECT
E. GUY DAVIES, ARCHITECT



FIGURE 2. THE CORRIDOR, DONNINGTON HUEST, ARCHITECT
E. GUY DAVIES, ARCHITECT

Architecture at the Arts and Crafts Exhibition



"RAVENSHILL," EASTLEIGH, SOUTH FRONT

WALTER CAVE, ARCHITECT



"RAVENSHILL," EASTLEIGH, NORTH FRONT

WALTER CAVE, ARCHITECT

Architecture at the Arts and Crafts Exhibition



"RAVENSHILL," EASTLEACH: THE DINING-ROOM

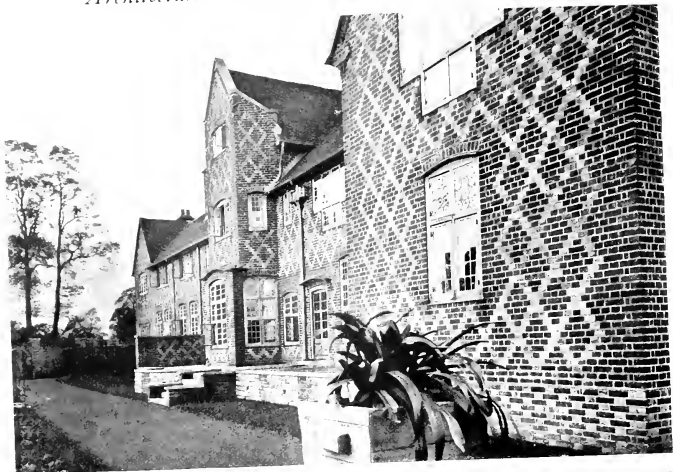
WALTER AVE, ARCHITECT



"RAVENSHILL," EASTLEACH: THE DRAWING-ROOM

MAX J. COLE, ARCHT.

Architecture at the Arts and Crafts Exhibition



"SANDHOLM SEVEN" THE TERRACE WALK

(Photograph by G. E. Martin)

F. W. TROUP, ARCHITECT



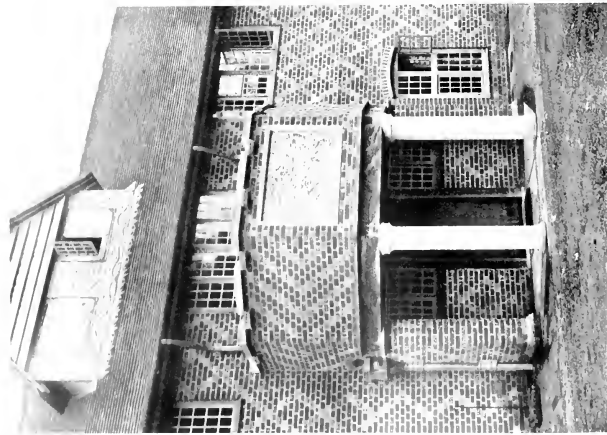
"SANDHOLM SEVEN"

(Photograph by G. E. Martin)

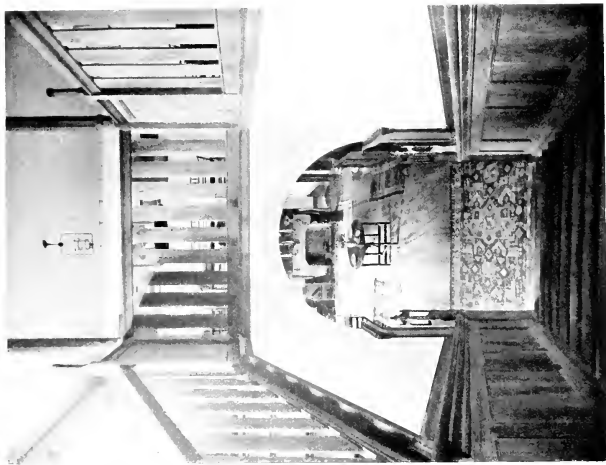
F. W. TROUP, ARCHITECT



"SANDHOUSE"; THE ENTRANCE HALL.
F. W. TROUP, ARCHITECT



"SANDHOUSE": ENTRANCE FOR II
F. W. TROUP, ARCHITECT
(Photograph by G. E. Martin)



"SANDHOUSE": THE STAIRCASE
F. W. TROUP, ARCHITECT

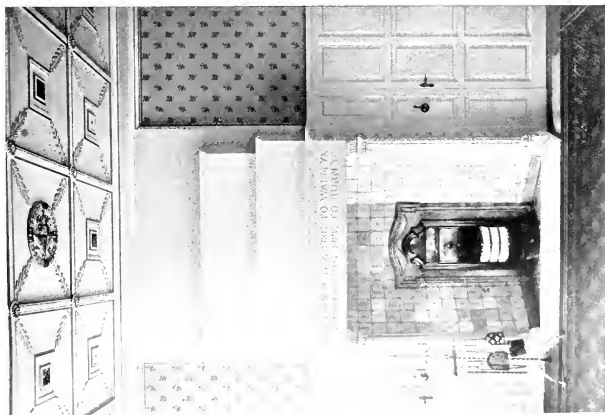


FIG. 10. BEDROOM. T. W. CHITTENDEN ARCHT.



FIG. 11. "HOUSE OF LAUREL". A DRESSING-ROOM. T. W. CHITTENDEN ARCHT.

Architecture at the Arts and Crafts Exhibition



HOUSE AT WINDERMERE

D. GIBSON, ARCHITECT



HOUSE AT WINDERMERE - GARDEN YARD

D. GIBSON, ARCHITECT

Architecture at the Arts and Crafts Exhibition



"THE KRAAL," BERKHAMSTED

D. GIBSON, ARCHITECT; GARDEN BY F. H. MAWSON



ROOM IN "BURNSIDE COTTAGE," WUNDEMERE.

Architecture at the Arts and Crafts Exhibition



THE KRATZ, LERKHAMSTED

D. GIBSON, ARCHITECT



THE KRATZ, LERKHAMSTED

DESIGNED BY D. GIBSON
EXECUTED BY A. W. SIMPSON

Le Blon's Three-Colour Prints

JAKOB CHRISTOFFEL LE BLON
AND HIS THREE-COLOUR
PRINTS. BY DR. HANS W.
SINGER.

It was about a decade ago that the first specimens of photo-mechanical three-colour prints were introduced, and the public was startled with the promise of a complete revolution in matters of cheap illustration. The apostles of the new process were sanguine enough in their hopes to express a conviction that in a few years all our journals would present a new appearance, containing scarcely anything but life-like coloured illustrations.

It is not presuming too much to suppose that not one of these inventors and advocates knew that what they were striving for had already been attempted nearly two centuries ago, else they would no doubt have been induced to look into the matter and profit by the experience of a previous failure. The name of their forerunner is Le Blon. He is probably the first man to have introduced true colour-printing, that is, using several plates to produce the picture, and inking each with only one colour. This priority of course applies only to him as an intaglio-engraver. The special interest attached to Le Blon, however, is that he, an enthusiast upon Newton's theory of the triple composition of light, endeavoured to produce his work on the basis of this theory. The story of Le Blon's process—of his whole career, in fact—is full of vicissitudes, and ends up with a final failure. He, too, had to yield his position, and admit the imperfections resulting when his beloved theory was put into practice, and take recourse to a fourth, black plate.

Jakob Christoffel Le Blon, a German by birth in spite of his French name, was baptised on the 23rd of May, 1667, in Frankfort-on-the-Main. He seems to have studied under Meyer, of Zurich,*

* Since this article on Le Blon was written, several years ago, a book on "Eighteenth-Century Colour-Prints" has made its appearance. The reliability of the information published in it may be gathered from the following instances: Giulio Campagna is called, on page 5, "the first Stipple Engraver"; Papillon's cock-and-bull story about the invention of chiaroscuro engraving by the "Cincois" in the thirteenth (!!!) century is detailed over four pages; on page 27 the reader is treated to the wonderful statement: "The point of the graver is used, and a combination of the *manière, style*, dots and strokes, irregular and abrupt, with genuine stippling, is employed with considerable advantage to the engraving. (For the uninitiated I will explain that stippling is an intaglio *manière, style* a relief-method; of course, no single plate could be treated at once in these two methods any more than a man can sleep and wake at the same time.) And more of such nonsense *ad infinitum*. Chapter IV, treats of Le Blon. The author has not taken the trouble to master the facts of the case. For instance, Le Blon's birth is given as 1770, whereas the proper date is to be found at a moment's notice in the very place where most people would have sought for it (Gwinner, *Frankfurter Kunst & Künstler*). But three-and-a-half pages are devoted to a long, probably apocryphal, story of his youth. *Nothing* of this is authenticated, and such facts of Le Blon's life as are known upon reliable authority are given in my account above.



KING GEORGE I.

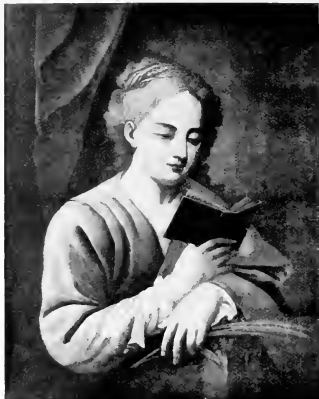
FROM THE THREE-COLOUR PRINT BY J. LE BLON

Le Blon's Three-Colour Prints

and then came in the retinue of a nobleman to Rome, where he applied himself to the study of Maratti. But he was careless, and promised to do little good, when he was taken to Holland by a friend, B. Overbeek, who wished to guard him from going to the bad. Le Blon settled at Amsterdam and achieved some success as a miniature painter; and later, when his eyesight began to fail, as a painter of cabinet pictures and portraits under life-size.

It was here that the idea of colour-printing occurred to him, and that he began to make his first experiments. These were a *Portrait of W. van Salisch*, then Governor of Breda, and *A Sleeping Nymph watched by a Faun*, after a painting by himself. He kept the process secret, and perplexed as well as delighted the persons to whom he showed the first fruits of his labour, among them Prince Eugene of Savoy. His idea was to obtain a patent, have it bought by a company, and thus secure for himself large financial advantages out of his invention of "Printing Paintings." He was, however, not successful here, nor at the Hague, nor at Paris.

Finally he came to London, about 1720, and found in Colonel Guise a strong supporter. He and many others became interested in the scheme, and by their means Le Blon and his invention were brought to the personal notice of King George I. After the sovereign's portrait and one of Prince



"SAINT CATHERINE"

FROM THE THREE-COLOUR
PRINT BY J. C. LE BLON



FROM THE THREE-COLOUR
PRINT BY J. C. LE BLON

FROM THE THREE-COLOUR
PRINT BY J. C. LE BLON

Frederick, and a few other plates had been made, a company was formed with a good deal of capital to the patent that had been obtained in the meantime. It was called the "Picture Office"; Colonel Guise was its president, and Le Blon was made technical director at a good salary. More than 25 plates were produced, mostly copies after paintings then in Kensington Palace. Le Blon's first attempts had been moderate in size, and he often used more than three plates. Now the object was to replace the work of the picture-copier, and therefore large plates, equal in size to the original paintings, were produced, and the tendency to work strictly on the theoretical three-colour principle is apparent. No fewer than 9,000 copies were printed: the prices varied from 1s. to one guinea, and £600 worth, *i.e.* about 1,000 copies were actually sold. The stock of the company sold at a high premium in the beginning, when enthusiasm ran high.

This state of affairs did not last long. Serious mismanagement seems to have taken place very soon: the expenses of the undertaking were quite out of proportion to the returns. Attempts to economise by engaging cheaper workmen only resulted in producing inferior work which would not sell at all, and thus increased the losses. A meeting of the stockholders had to be called on the 7th of March, 1722, in which severe

Le Blon's Three-Colour Prints

strictures were passed upon Le Blon's management—it seems that he was even replaced by a man named Guine. Soon afterwards bankruptcy was declared. Colonel Guise alone lost between

£600 and £700 in the venture. Le Blon with difficulty escaped imprisonment.

He now published a book, in which he attempts to lay down easy precepts for painting, and tries to utilize the three-colour theory, more or less, for freehand brush-work. It is a silly book, undated, and dedicated to Robert Walpole. It interests us because of the plates with which it is adorned, one of which is a colour-print, and because of some passages in the Preface. Here Le Blon says that all the bad work previously produced was not done under his management, and he says that he is at present at work upon anatomical plates for a forthcoming work by the king's anatomist, St. André.

That individual, as is well known, allowed himself to be ludicrously taken in by Mary Tofts, the celebrated rabbit breeder, and lost his titles and prestige when she was exposed as an imposter in 1727. St. André could no longer publish his book, and Le Blon had his plates, of which a considerable number had probably already been printed, thrown on his hands.

He was not disheartened, however. He managed to have his inventions brought to the notice of the Royal Society, the secretary, Cromwell Mortimer, reporting upon them at length in June, 1731. More than that, he found some more fools ready to trust their money in another venture of his, in a tapestry factory, which was set up in the Mulberry Ground, Chelsea. The former company had begun this branch of work too, but had made nothing of it. The management of the new company was even worse than that of the first. Some of its members were imprisoned, Le Blon fled to Holland, and a tailor went mad in consequence of the failure.

At the Hague Le Blon received charity at the hands of a gentleman who assisted him to go to Paris. He was now over sixty years, but he did not "give in," to use a cant phrase. Horace Walpole's summing up of him seems particularly happy. "He was . . . very far from young when I knew him, but of surprising vivacity and volubility, and with a head admirably mechanic, but an universal projector, and . . . either a dupe or a cheat. I think the former; though, as most of his projects ended in the air, the sufferers believed the latter. As he was much of an enthusiast, perhaps, like most enthusiasts, he was both one and the other."

Upon the whole, Le Blon's Parisian career was tranquil. A *Madonna* and three portraits were produced under his direction by Robert and Tardieu. He was at work upon an anatomical plate when he died, on the 16th of May, 1741. The Cardinal



VAN DYKE

BY J. C. LE BLON



VAN DYKE

BY J. C. LE BLON

de Fleury, whose portrait is one of the three, was his protector, and Le Blon had again been granted letters patent. When the commissioners engaged to examine his invention reported that it was too slow, unsure, and expensive, he begged for a second secret meeting, and informed them that these objections could be removed by the employment of a fourth, black plate.

The idea of printing is to obtain by purely mechanical procedures a large number of perfectly identical copies. Applied to colour-printing this necessitates a separate plate (or block or stone) being produced for each colour, which the printer can in a virtually mechanical manner ink with that one colour only.

This proceeding lies at the base of Le Blon's work, as also the theory that all colours of Nature can be built up out of the proper proportions of blue, yellow, and red. The most difficult part is to divine how much of blue and red and yellow is necessary to form in each case all the endless variety of mixed tints. That a human eye and human hand should be able to arrive unerringly at the correct estimate in all cases, or even in the majority, is quite impossible. Even the photographic camera has shown itself unequal to the problem, though it operates with the prism and absolutely objective media. For one thing, black can not be obtained in this manner: besides, when one operates theoretically with prismatic colours, success seems within reach. But the pigments with which we print are any thing but exact prismatic media. If we now consider, over and above all, the proper tint of each part of his portrait, the artist must first

taneously give a correct drawing, Le Blon's undertaking seems truly an audacious one; and we must, after all, be surprised that he succeeded as well as he did. When he printed with three plates only he never really facsimiled his original, and gave infinitely less variety of tone and tint to them: but, upon the whole, his reproductions are not bad. At times, when he set the rigour of the theory aside, used one or two extra plates, and suited his inks to the general tone of the original, perhaps adding a touch with the brush here and there on the finished print, his productions were surprisingly excellent.

His mode of procedure was to produce three rocked mezzotint plates, the first bearing as much of the design as was to appear blue, or had more or



FIG. 1. 180.

FORM THE THREE COLOUR PRINT BY J. C. LE BLON



"NARCISSUS," FROM THE COLOUR-PRINT BY J. K. LE BLON.

less of blue in it, the second worked for a yellow inking, the third for a red. These were printed, exactly registered, one on top of the other in the order given. Where especially dark shadows were needed, he occasionally added lines engraved by the burin. The early work shows more of this than the later. The earlier plates show also less strict parading of the three-colour theory in which he entangled himself later on. The Parisian plates, which are the latest, show most line-work of all; but that is merely because he found no one to do pure mezzotint work for him there.

At present forty-one colour-prints of Le Blon's are known:—*Sleeping Nymph watched by a Satyr*; and the *Portrait of W. van Salisch*: these are both of moderate size, and were done in Holland. Most copies were probably printed on vellum. *King George I.*; *Madonna*, after Baroccio; *A Sudarium*; *An Anatomical Plate*, published by W. H. Toms, in Holborn, with a folio sheet of explanations; *Prince Frederick as a child*: these were the first five plates done in England, and are likewise small, except the *Madonna*. Now, probably, the "Picture Office" began in earnest, and turned out pictures "*grande comme la Nature*," as the prospectus had it. Here follows the list in the order of the prospectus, being probably the order in which they appeared. *A Magdalen*, after A. Allegri: *A Diana*, after Allegri (i.e. a poor copy of the *Venus* in the *Education of Jupiter*, now in the National Gallery. Some of these attributions to painters are, of course, dubious); *The infant Jesus and St. John*, after L. da Vinci; *Susanna and the Elders*, after G. Chiari; *Rebecca*

at the Well, after a scholar of A. Carracci (there is an enlarged repetition of this plate); *St. Catherine*, after Allegri (now at Hampton Court); *Madonna*, after R. Santi (in a round); *Narcissus*, after Le Blon himself (a sort of companion piece to the *Diana*; these two and the *Rebecca*, are not so large as most of the others); *Jesus on the Mount of Olives*, after A. Carracci; *The infant Jesus and St. John*, after Vandyke; *Cupid*, after Carracci's copy of Mazzuoli's picture (now at Hampton Court); *The Temptation of Our Lord*, after C. Maratti; *The three Children of Charles I.*, after Vandyke (probably the Windsor picture, but only half-lengths); *Venus Recumbent*, after the so-called T. Vecelli (now at Hampton Court); *Madonna with Tobit*, etc., after the so-called T. Vecelli (now at Hampton Court); *The Entombment*, after T. Vecelli; *Galathea*, after C. Maratti.

Now comes a set not named in the prospectus, but well authenticated. Possibly these were the plates produced under Guine's direction, after Le Blon had been removed from his position? They are *The Chastity of Joseph*, after Canlassi; *St. Agnes*, after D. Zampieri: The same, head and bust only; *St. Mary of Egypt*, after Zampieri(?); *Endymion Asleep*, after Berrettini(?); *Modesty and Liberality*, after G. Reni; *The Carondelet portrait*, after S. Luciano (in the possession of the Duke of Grafton); *William III. and Queen Mary*, after Kneller; *Rubens*, after his own portrait (now at Windsor); *Spenser* (often misnamed Shakspeare, on account of a slight resemblance); *Vandyke*, after his own portrait (now at Windsor). All these are large plates, the *St. Agnes*, for example, measuring about 35 inches by 26. There are also two illustrations to Le Blon's treatise, the "Coloritto," of which only the first is a colour-print: *A Female Bust*, small quarto in size. Now come the Parisian portraits: *Cardinal Fleury*; *Louis XV.*; *Vandyke*, after a copy of the *Vandyke with the Southwicks* (head and shoulders only). Of all these forty-one plates, only the first five have come down to us. But we know that Le Blon engraved some more. These are: *A Magdalen* (possibly identical with the *St. Mary*).



"GALATHEA" (AFTER MARATTI)

FROM THE THREE-COLOUR
PRINT BY J. C. LE BLON.



"VENUS"

FROM THE THREE-COLOUR PRINT BY L. C. LE BLON

of Egypt); *Prince Eugene of Savoy*, done in December, 1710 (these two were done in Holland); *Madonna with St. Anne*, after Maratti; *An Ariadne*; also the *anatomies* of André's book. These were done in London, where he also very probably printed an *Herodias*, after G. Reni, and *A Woman taking hold of her Chemise*.

His first plate in Paris was a small *Madonna*, after Maratti, of which Gautier (a rival) says "it was so poor that it could not be published"; certainly no copy is known as yet.

Finally, he may have pulled some impressions of the *anatomy* done at Paris, and the completion of which was interrupted by his death. This would raise the number of Le Blon prints to fifty, at the least!

About the quantity of proofs Le Blon pulled in Holland I know nothing. As to his English plates, twenty-five of them alone were utilised for 9,000 impressions, about 1,000 of which were sold before the "Picture Office" became bankrupt. As to his Parisian work, an author (Baillly), writing about 1750, says copies were to be found in every little booth! We cannot be far out in estimating that of all the fifty plates taken together at least 10,000 prints were pulled.

Now I have applied to every public print collection of importance in Europe and the United States—about sixty in all—and have not been able to find as many as *one hundred* still extant of these ten thousand, though only a century and a half have elapsed since they were issued, and though we know that as early as 1780 the public print-rooms, etc.,

were already eagerly looking out for them. This is a most surprising scarcity, but I believe I can explain it.

There are no doubt numerous copies still in private possession, especially in England in country houses, etc., where they are taken for oil paintings, and probably hung in frames on the wall. These colour-prints were meant to imitate oil paintings, and indeed to replace them. Very many of them were varnished over, and then to be sure they closely resemble oil paintings, especially at a distance.

It may well repay owners of pictures on the subjects named in the list above to inspect them more closely, since, if they discover one of them to be a Le Blon print, they will have discovered something which recently fetched about £250 at a sale—at least ten times the value that an ordinary copy by a professional copyist would have realised!

The way to examine the picture is to look at the lighter parts—for instance, the high lights in the flesh tints through a pocket lens. If you detect miniature crosses and dots in blue, red, or yellow—just as one detects black crosses and dots in an ordinary mezzotint—then you will have found a Le Blon print, for of course brush work on canvas in oils presents nothing of an appearance like this. Perhaps this hint may lead to the discovery of some Le Blon prints of which no copy has as yet been found.

The best and most valued plates are *George I.*, *Prince Frederick*, *van Salisch*, *Rebecca at the Well*, *The Sudarium*, *Narcissus* (two copies known; we reproduce it by means of the photo-mechanical three—i.e. really four—colour process), the *Three Children of Charles I.*, and the *Venus*. None of these can be called common (of sixteen only one copy a-piece is known); but I have been able to find sixteen copies of the *Flcury* (including unfinished proofs): seven copies of the *St. Catherine* and twelve of the *Sunflower Vandyke*: six of the *Louis XV.*: three each of the *Children of Charles I.*, *George I.*, *van Salisch*, *Carondelet*, *Spenser*, and the *Windsor Vandyke*. It may also interest readers



to know that the largest collection is to be found at Dresden—twenty-six at the Royal Print-room, and three at the Coll. Friedr. August II. The Imperial Library in Vienna follows next with seventeen prints. In England I have been able to find only the fourteen—counting the fragments of a cut impression as one—in the British Museum, and two at the Bodleian in Oxford.

H. W. S.

[The coloured illustration of the plate by Le Blon given here was obtained by five printings, and not by what is known as the "three-colour process."]

THE WORK OF MR. AND MRS. J. YOUNG HUNTER. BY A. L. BALDRY.

IN the band of young artists who are at the present time building up sound reputations, which promise to be permanent, places of much prominence must be assigned to Mr. J. Young Hunter and his wife. Though neither of them has been before the public for any considerable period, they have already, by a succession of notable works, earned the right to an amount of attention which, as a rule, can be claimed only by workers who have a large fund of experience to draw upon. But though they have been more

than ordinarily successful in establishing themselves among the few contemporary painters whose performances are worth watching, they have not sprung suddenly into notice by some special achievement, or by doing work so sensational that it would not fail to set people talking. There has been no spasmodic brilliancy in their progress, none of that strange alternation of masterly accomplishment and hesitating effort which is apt at times to mark the earlier stages of the life of an artist who may or may not attain greatness in his later years. They have gone forward steadily year by year, amplifying their methods and widening the range of their convictions; and there has been no moment since they made their first appeal to the public at which they can be said to have shown any diminution in the earnestness of their artistic intentions.

The school to which they belong is one which has latterly gathered to itself a very large number of adherents among the younger painters, a school that, for want of a better name, can be called that of the new Pre-Raphaelites. It has grown up, apparently, as an expression of the reaction which has recently set in against the realistic beliefs taught so assiduously a quarter of a century ago. At the



"SUNSHINE AND SHADOW"

BY MARY V. HUNTER

end of the seventies there was a prevailing idea that the only mission of the artist was to record with absolute fidelity the facts of Nature. He was told that only in strict realism could he hope to find salvation, and that any modification of the actualities of the life around him was contrary to correct principles. To attempt to build upon Nature fanciful inventions, to seek for suggestions which would give him scope for the exercise of his imaginative faculties, even to select from the mass of available material what he thought most suitable for the illustration of a preconceived idea, was, according to the dogma of his teachers, to depart from the lines which alone could lead him to the highest type of achievement. If he was not a realist, an unselective and uncompromising student of everyday commonplaces, he was told that he must inevitably sink into a follower of some formal

convention, and destroy all his hopes of future eminence by losing the power of receiving impressions at first hand.

To-day the fallacy of this creed is properly recognised, and the artists on whom we have to depend in the immediate future for memorable works have substituted for it something much more reasonable. They have found that proper respect for Nature is not incompatible with the expression of an imaginative intention, and that the man who wishes to use his capacities as a designer of pictorial fancies need not necessarily commit himself to a convention, or lose touch with actuality. There runs through this new school a vein of romantic fantasy which all thinking people can appreciate, because it leads to the production of pictures that appeal, not only to the eye by their attractiveness of aspect, but also to the mind by their charm of

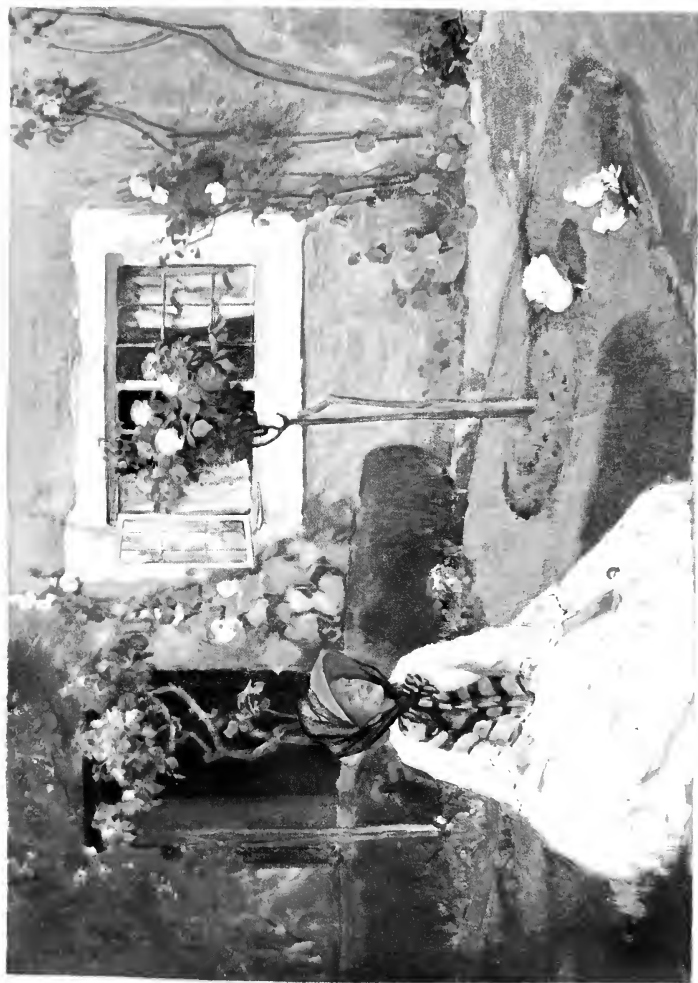
sentiment. The artists who have consumed their influence do not state things that are obvious to every ordinarily observant person, and they do not waste their time on representing baldly episodes in the somewhat sordid struggle of modern life: they start with an idea which is inherently dramatic, and they embroider it with a variety of details, all of which help to make it more convincing and to increase its persuasiveness. What results from this method of working is a picture which, with all the needful accuracy of detail painting, possesses an abstract atmosphere full of impressive suggestion, and distinguished by an eminently acceptable quality of personal conviction. It gives an insight into the artist's mind, and reveals quite as much of his intellectual power as of his command over essentials of craftsmanship.

It is because Mr. Young Hunter and his wife have carried out consistently the best principles of this school, that they have, in a career of only some half-dozen years, established themselves as painters of noteworthy prominence. Their



MAJOR STANLEY'S TOMB — GLETT

BY J. YOUNG HUNTER





"THE PHILOSOPHER OF FERNEY"

BY J. YOUNG HUNTER

romanticism has always been free from exaggeration and from that morbidity of subject and treatment which is occasionally a defect in the work of young artists. They have kept their art wholesome and sincere, and they have cultivated judiciously those tendencies in it which justify most completely the development of the new Pre-Raphaelitism. They are, indeed, standing examples of the value of this movement, which seems destined to make upon history a mark almost as definite as that left by the original Brotherhood in the middle of the nineteenth century. By their help, and that of the group to which they belong, a new artistic fashion is being established, a fashion of a novel sort, for its hold upon the public is a result not of some irrational popular craze, but of the fascinating arguments which are put into visible shape by the painters themselves.

Mr. Hunter's faith in the creed which he advocates has come plainly from deliberate choice,



"MARKET DAY, IN THE MORNING"

BY J. YOUNG HUNTER

and has not been merely fostered in him by the associations of his childhood or the surroundings of his student days. The son of Mr. Colin Hunter, an associate of the Royal Academy and a well-known painter of landscapes and marine subjects, he was trained in the Royal Academy schools. Neither the work which he has been accustomed to see in his father's studio, nor the teaching which he received at Burlington House, would be likely to incline him as a matter of course to follow the particular line which has led him already to such significant results. It was, indeed, not until 1899—after he had exhibited a picture, *The Crofter's Home*, in 1897, and a full-length portrait of a lady in 1898—that he showed at the Academy a convincing proof of the hold which romanticism had gained over him. *My*

Lady's Garden, which appeared in that year, was an admirable exposition of his beliefs; and it was so evidently one of the best pictures in the exhibition that it was purchased by the Chantrey Fund Trustees. Since then he has been represented by *Judith Shakespeare* (1900), *Come Lasses and Lads* (1901), and *Forest Lovers* (1902), and some smaller canvases; and he has this year another small work, *The Nightingale*.

Mrs. Hunter also was trained in the Royal Academy Schools, where she distinguished herself by taking four medals. Her first appearance as an exhibitor was made in the Academy of 1900, when she showed a Dante and Beatrice episode, *The Denial*, and a second picture, *The Duke's High Dame*; and she has sent since to Burlington House *Joy and the Labourer* (1901), *Seekers* (1902),

and *The Road Menders* this year. The marriage of these two clever artists took place in the autumn of 1899, and they went immediately to Italy, where they spent eight months. During the greater part of this time they occupied a studio at Florence, but they visited also Perugia, Assisi, Siena, Bologna, Ravenna, Verona, Venice, and several other Italian towns, and on their way home they saw Munich, Nuremberg, Rothenburg, Brussels, and Antwerp.

This stay abroad, and this experience of places full of inspiring suggestions to everyone possessed of a receptive temperament, have certainly had an effect upon their subsequent work. The new point of view which they acquired then undoubtedly confirmed them both in the artistic inclinations to which they have since yielded, and guided them into paths of practice which suit them to perfect



EVERY DAY . . . A GOOD BEGINNING,
EVERY MORN . . . THE WORLD MADE NEW

BY MARY A. HUNTER



"NEVER CLOSED MINUET COURTIER,"
FROM THE PAINTING BY J. YOUNG
HUNTER.

Mr. & Mrs. J. Young Hunter



"WALKING AMONG THE FLORIDA HILLS"

BY J. YOUNG HUNTER



BY MARY A. HUNTER

Some Experiments in Embroidery

tion. It was just what was needed to round off the training received in the schools, for it enabled them to understand the way in which theoretical precepts about art could be converted into working principles. The educational value of foreign travel among suitable surroundings has been already sufficiently exemplified in the canvases sent by Mr. Hunter and his wife to the last three exhibitions of the Academy, and it will receive a fuller illustration in a show of their productions which is to be held immediately in the galleries of the Fine Art Society—a show which is to include some forty works in oil and water-colour.

SOME EXPERIMENTS IN EMBROIDERY. BY M. H. BAILLIE SCOTT.

THE art of the needle presents several peculiarities which give it almost a place by itself amongst what are called the minor arts. To consult a handbook on the subject is to be somewhat bewildered and appalled by the many and intricate stitches which are used and recommended; and as in one of those old recipe books on how to sketch in water-colours one was informed that "burnt sienna is good for cows," so here certain stitches are recommended for certain flowers or leaves. As a beginner in the art, it seemed at any rate wise to restrict oneself in this matter of stitches—to adopt one, the simplest and most direct, and then only cautiously to admit the more intricate stitches into the scheme, learning and feeling the exact possibilities of each before proceeding to a more extended palette, feeling it better to maintain an assured command over a limited number than to be confused and bewildered by a multitude of methods

For the beginner it is easy to discover what to avoid in this art of the needle. Firstly, there must be no competition with other arts. No realistic figures, with shading as subtle as a painting, should be attempted, and no *tour de force* of this kind, however its result may astonish the observer, seems quite justifiable in this particular medium.

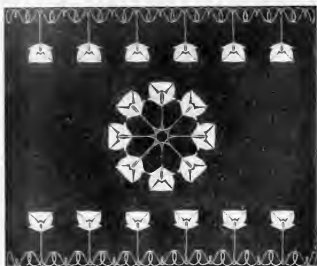
And then it seems desirable that the Lamp of Sacrifice, which has been so much the guiding light of the embroiderer, should, perhaps, be dimmed a little in favour of the light which Reason brings. It is true that amongst the initiated in the mysteries of the craft the amount of work in a piece is considered very often as more important than the decorative effect, and a multitude of stitches is often admired as an evidence of the patience of the worker, who has sacrificed so many hours in producing a result which might have been obtained directly and simply by some other method. But the Lamp of Reason shows a



PORTIÈRE

DESIGNED BY M. H. BAILLIE SCOTT, WORKED BY M. BAILLIE

Some Experiments in Embroidery



BEDSPREAD

DESIGNED BY M. H. BAILLIE SCOTT
WORKED BY MISS EDITH ARNOLD

better way, and points out a short cut which leads to the same goal, which seems to suggest that the patient sacrifice which has been so admired may also be considered a little lacking in intelligence and reasonableness.

What is much to be desired in this as in other arts is not so much evidence of patience as evidence of the perception of beauty and an intelligent adaptation of means to ends.

What are the effects to be obtained by the needle which are peculiar, characteristic, and essential, and which can be obtained in no other way? That seems one of the first questions to be asked. If it is necessary to compete with the painter, what can we achieve with the needle that he cannot achieve with his brush?

There are many things. The sheen of silk, the glitter of jewels, the gleam of pearls, are not the least amongst them; and these jewels and pearls need not be "real," for the imitation jewel is not only cheaper, but generally quite as beautiful as the far-fetched original, which by some strange inconsistency is eagerly sought in remote corners of the earth when it could be quite easily manufactured at home.

It may be concluded that one of the essential features of the art of the needle is the display of the qualities of materials; and in considering a scheme for embroidery two ideas suggest themselves as the most obvious amongst its many possibilities.

The first is the idea of breadth of effect gained by the use of large pieces of material *appliqué*, and the second the idea of

jewel-like preciousness to be gained by the concentrated use of gold and silver with jewels and silks. There would be many dangers and many difficulties, as well as much time not well lost, in squandering the richer and more precious effects over large surfaces; and so a reasonable basis for a scheme seems to be to use the simpler materials over the larger surfaces, and to concentrate in certain focal points the preciousness of the effect. In considering the matter from another point of view it may be as well to note that it is desirable at the outset to decide which of the three methods of decorative design is to be followed. Whether the design is to be (1) a dark pattern on a light ground, (2) a light pattern on a dark ground, or (3) a mosaic of tints in which neither ground nor pattern are relieved.

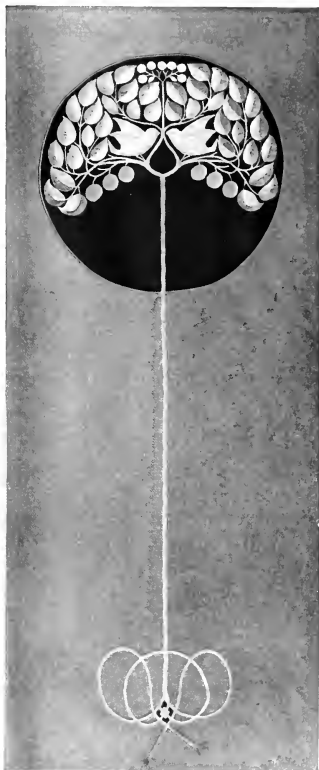
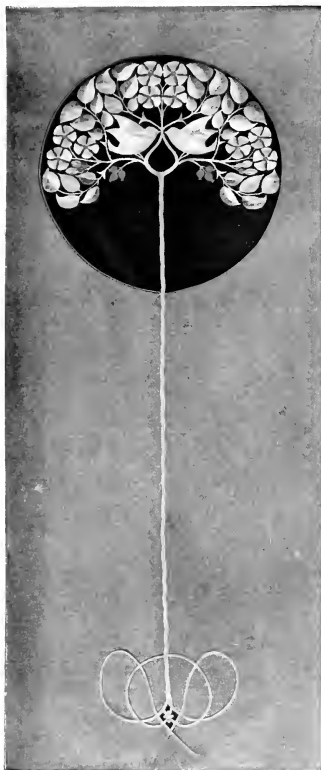
In the first two methods an outline may or may not be used, but in the mosaic method it is almost essential, to bind together and harmonise opposing tints. Combinations of all these methods may be adopted in the same piece of work, such as the introduction of a special piece of background to relieve more forcibly some portion of the design; but it is important to have this fundamental classification of methods clearly understood in deciding on a scheme, and, before thinking in colour, to think in light and shade.

In *appliqué* work it seems important that the applied pieces should be as large as may be and

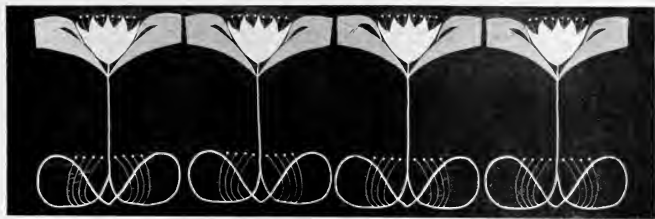


CUSHION COVER

DESIGNED BY M. H. BAILLIE SCOTT
WORKED BY MISS MILNE



Some Experiments in Embroidery



OVERMANTEL PANEL

DESIGNED BY M. H. BAILLIE SCOTT; WORKED BY MRS. PEARCE

as simple in outline as possible. The method loses in reasonableness as soon as the pieces become small and the pattern more readily worked in stitches. The breadth of effect gained by using larger pieces is secured at the expense of richness, and the whole result may be a little tame and flat. And here the use of precious concentrated features will save the situation, and a green meadow, for instance, may be set with jewelled flowers.

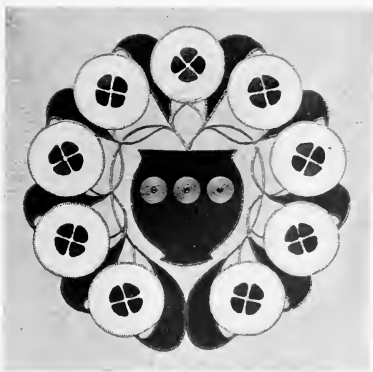
The most direct method of *appliqué* is to sew on the pieces with invisible thread, merely turning in the edges of the material. The next process is that which is sometimes called "peasant embroidery," probably because it is seldom practised by peasants and cannot be strictly described as embroidery. In this the outline is made a feature in the design, and, like the lead line in a stained glass window, separates the different materials. For such an outline there is safety in a neutral grey, but much variety of effect is to be gained by introducing various colours, though this more complicated system is not without its pitfalls for the unwary. The use of braids and ribbons, either of gold or silver or colours, at once suggests itself, and there is no necessity for classing the result of our labours as "Austrian ribbon-work," because it is found that the long stem which would need so many hours of stitching to embroider may be more readily executed with a braid or ribbon.

In turning to the consideration of embroidery proper, where the whole pattern is built up of stitches, a method which at once suggests itself is that one should take the individual stitch as

the unit of the design and build up patterns of that.

In this way much of the Oriental work was done, and there is something logical and reasonable in such a method that atones for the frittering away of the surface which it entails: it would be more suitable in connection with broad spaces of *appliqué*. Space will not admit or time allow of even an enumeration of the stitches used in embroidery, but the "satin stitch," as it is called, may be taken as the normal one to be used when in doubt.

In the consideration of the place of needlework in the house, it is necessary to remember that the embroidery should be made for the house, and not the house for the embroidery. It is this inversion, this



CUSHION

DESIGNED BY M. H. BAILLIE SCOTT
WORKED BY MISS MALLINSON

Some Experiments in Embroidery

topsyturvydom of modern ideas on decorative work which has turned the average house into a mere shelter for "art treasures."

Probably the reason for the melancholy which seizes one on entering a museum is largely due to the fact that one sees there a collection of objects divorced from their true use and function—treasures which were once the necessary household utensils of other days, and which were beautiful mainly in their adaptability for their uses. In the museum they are prisoned and doomed to idleness, like able-bodied paupers in a workhouse of the arts.

In the matter of embroidery, then, let our aim be to enrol the services of the needle in the great task of the adornment of the house, and so we shall find its first and most important use in the decoration of the walls of the rooms we live in; and here the use of broad *appliqué* will at once suggest itself. Or certain portions of the wall may be reserved for such decoration, notably over the fireplace, where the desirability of a rich background for ornaments may be noted. Next may be considered the advisability of embroidery on curtains, *portières*, and screens. Less desirable is decoration of this nature on such objects as upholstered furniture, and such things should be only so adorned in rooms which are for occasional

use or with patterns which are not easily soiled. In the bedroom embroidery may be used in the hangings and coverlet of the bed, and many smaller objects of household use may be adorned with needlework. Such are table covers, table centres, d'oyleys, and the like. In apparel, again, there is a limitless field for embroidery which can merely be mentioned here.

Embroidery in the garden may seem absurd at first; but much might be urged, if space allowed, for the use of simple and broadly designed flags, which in this cosmopolitan age need not, perhaps, be merely national, but some personal and individual symbol; and one may imagine the birthdays, for instance, of the members of a family each celebrated by the display of a particular and personal flag: while a further use for similar embroidery would be found in gay pavilions and tents.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—It is a truism, perhaps, yet one which will well bear to be repeated, that, to whatever heights an artist's ambition may soar, he need not despise the having undergone a mechanic's training and discipline as the preliminary to his subsequent career. On the





ELECTRIC-LIGHT BRACKET

BY RICHARD GARBE

contrary, he ought to realise that any such experience has given him an invaluable advantage. The more perfect his mastery of practical technique, so much the more firm the foundation and the more broad the scope of his ultimate capacity as an artist. Mr. Richard Garbe is a case in point. Brought up in his father's profession of ivory, horn and hardwood turner and carver, his attention was not from the outset attracted to the definitely artistic aspect of his work until some seven years ago, when, the Central School of Arts and Crafts being opened in Regent Street, he became one of the earliest pupils of the institution. From that time his advance was steadily assured. He gained a scholarship at the end of his first year at the school, and later a second, which strengthened his association with the place, where, after no great lapse of time, he had become annexed to the teaching staff for the modelling and sculpture classes. He has been fortunate enough to have his handiwork exhibited at several recent Exhibi-

tions of the Royal Academy. Among other undertakings he has supplied a sculptured figure of Bunyan and modelled panels of vine ornament for plaster decoration at the new Baptist Church House. Of the works here reproduced *Echo and Narcissus* is a modelled group which unmistakably manifests the artist's sense of beauty of line in the human form; while the two remaining subjects are interesting as examples of composite sculpture. The electric-light bracket is mainly in metal with a disc of mother-of-pearl let in at the back of the head. The figure of *Lady Constance*, from the play of "King John,"



BRONZE AND IVORY
STATUETTE "LADY CONSTANCE"

BY RICHARD GARBE



EXHIBITION OF IRISH CARPETS AT THE GRAFTON GALLERY, LONDON

with its picturesque costume and gracefully falling plaits of hair from under the coif, is cast in bronze, with the face and hands sculptured in ivory.

The Exhibition of Irish carpets, organised by Messrs. Liberty at the Grafton Gallery, introduced to London the products of an industry recently established in Donegal. These Irish carpets possess technical qualities identical with those of the old fashioned Turkish and Persian rugs and carpets. Like their Eastern prototypes, they are hand woven and hand tufted, and they display an individuality which no power loom could produce. Their many admirable artistic and technical qualities should soon secure for them the wide popularity they undoubtedly deserve.

GLASGOW.—The work of Mr. Charles R. Mackintosh is so well known and appreciated by readers of *THE STUDIO* that it is unnecessary to describe at length the decorations, here illustrated, which he



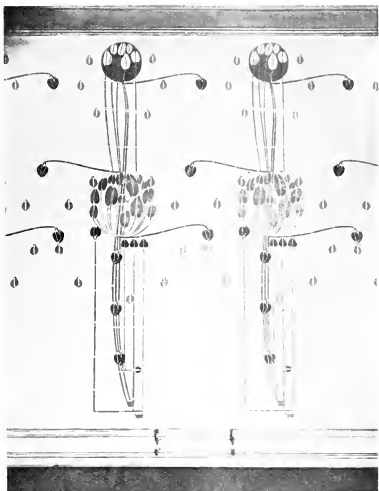
STUDY ROOM

BY C. R. MACKINTOSH

has recently completed for one of Miss Cranston's tea-rooms in this city. Suffice it to say that the work more than maintains the high reputation of this talented and imaginative designer.

We have pleasure in giving illustrations on pp. 289 and 291 of two pastel studies by a clever and rising young artist, Miss Paxton Brown.

DUBLIN.—The unusual interest shown in all things pertaining to art last winter in Dublin is one more proof of the reality of the intellectual revival that is going on in Ireland. First came Sir Walter Armstrong's lectures at Alexandra College on portrait painting—an admirable series of critical studies and a fitting prelude to the Exhibition of Old Masters at the Royal Hibernian Academy. This latter Exhibition, which was designed and carried out with such triumphant success by Mr. Hugh Lane, brought to light several fine and almost unknown portraits by Reynolds, Romney, Hoppner, and other eighteenth-century painters, and gave some idea of the treasures that lie hidden in Irish country houses. A curious paradox in connection with this Old Masters Exhibition is that out of it has grown the idea of a modern

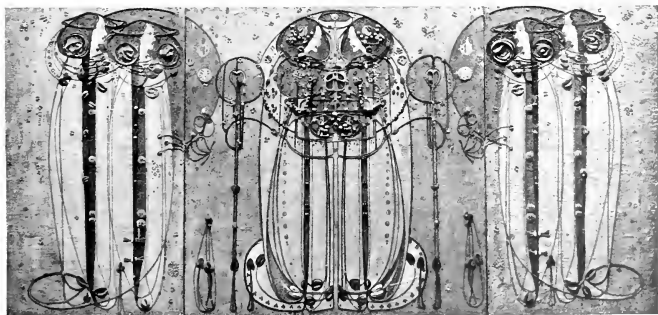


WALL DECORATION

BY C. R. MACKINTOSH

(See *Gleanings from Studio-Talk*)

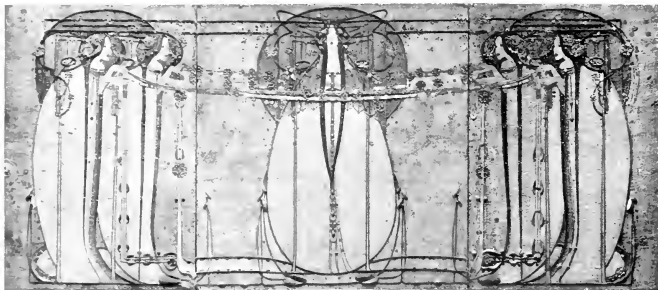
municipal gallery for Dublin. Thousands of people flocked to see these pictures, interest in art was stimulated, and as a result an influential



"THE WASSAIL." WALL DECORATION

BY CHARLES R. MACKINTOSH

(See *Gleanings from Studio-Talk*)



"THE MAY QUEEN" WALL DECORATION

BY MRS. MARGARET MACDONALD MACKINTOSH

(See also *the Studio Talk*)



deputation waited upon the Corporation the other day praying them to establish and endow a gallery for modern works of art in Dublin. If, as is confidently hoped, the Government give a site for the new building, the gallery will be an accomplished fact in the near future.

The opening of the new wing of the National Gallery of Ireland is another event of importance in the art life of the Irish capital. The new wing doubles the size of the gallery, and besides relieving the overcrowded walls, provides space for the housing of the collection of pictures, furniture, and *objets d'art* which has been presented by the Countess of Milltown.

Of the annual picture shows, that of the Dublin Sketching Club was much larger than usual, and if the quality of the work



hardly showed any marked advance, at least it was up to the level of previous years. The Water-Colour Society's Exhibition, which recently opened, always brings forward some clever work. Miss Rose Barton's delightful studies of little children are amongst the most charming things of the kind we have seen for a long time; while Miss K. Wyatt, Mr. P. French, Mr. W. Osborne, and Miss J. Douglas all show interesting work.

The Royal Hibernian Academy's Exhibition is, I think, stronger than usual. Some of the portraits are excellent—notably Mr. Lavery's *Dame aux Perles*, which, of course, has been exhibited before, and the works by Miss Sara Purser and Mr. J. B.

Yeats. Miss Purser's portrait of Dr. Douglas Hyde, one of the foremost workers in the Irish literary revival, is a vivid and convincing piece of work, and Mr. Yeats's portrait of Mr. George Russell is as poetic as the original. It might be described as the portrait of a poet by a poet, so admirably has the artist succeeded in transferring to his canvas the idealism of the sitter. Of the younger exhibitors, Mr. William Orpen is perhaps the painter about whom one would prophesy with most confidence. He has plenty of temperament and character, a rare distinction, and, above all, restraint in the handling of his subject. His *Simple Fracture* is unpleasant in subject, but unmistakably clever in treatment: while the *London Interior* is altogether charming in the studied elegance of its design.

E. D.



PANEL STUDY ON BROWN-PAPER

(See *Gala and Studio* (612))

BY MISS EVELYN BROWN

LIVERPOOL. — The much coveted blue ribbon prize for art students of Liverpool is the £60 special art scholarship, tenable for one year's study in London or some Continental art centre. This prize, presented by the City Council through the Technical Instruction Committee, has this year been awarded to Miss Ethel Martin, who has for the last four years been a student at the School of Architecture and Applied Art, University College, holding during two years of that time the £30 art scholarship, besides winning other prizes.

The adjudicator for the Scholarship—Mr. Taylor, of the Birmingham School of Art—commends Miss Martin's skill in drawing and design, and specially mentions her modelling work from the life, and an original design for a fountain.

H. B. B.

DUSSELDORF.—It was an excellent idea on the part of the organiser of last year's exhibition at Düsseldorf to restrict the exhibits to the work of German artists. Indeed, as a matter of fact, so far as the industrial and art crafts branches were concerned, the show was practically limited to examples from two German provinces, the Rhineland and Westphalia. Plastic work and art-needlework were, however, sent from pretty well every German-speaking district, including Hungary, a very distinct and rigid line being drawn between what are technically known as the arts and crafts. If it does nothing else, a collection such as this affords an unique opportunity for estimating the state of art-culture in Germany at the present time: and what is, perhaps, of even greater importance, of noting for what branches a special predilection is shown, and what are the tendencies for the immediate future, say, for the next decade.

A walk through the exhibition grounds and the rooms of the palace itself was full of instruction and pleasure. There was a harmony, a balance, a dignity about the display as a whole which made a very favourable impression upon the visitor, even

though there is no revelation of new possibilities or tendencies in European art. In this respect the general impression offered a marked contrast to that, for instance, of the Glasgow Exhibition, or the one at Turin.

The exhibits in the Palace of Art were divided into two sections: the retrospective or historical, and the modern and contemporary. The former comprised treasures from churches, convents, private and public collections, many of them never before accessible to any but the privileged few. Vestments, draperies, chasubles, beautifully carved chests, altar cloths and chalices, sacred and secular pottery, and, above all, wonderful specimens of the goldsmith's art in all their marvellous diversity of colour and material, were to be studied.

In this exhibition we were carried back for a time to a period of art development long since passed away—an island of the Blessed, remote from the turmoil of the world; and this even in the section devoted to the art of Düsseldorf itself. Even those who have but a superficial acquaintance with the history of art in Germany are aware how very important a part



THE EXHIBITION AT THE DÜSSELDORF EXHIBITION

BRUNO MOHRING, ARCHITECT



INTERIOR AND FOUNTAIN

DESIGNED BY PROFESSOR JOSEF HOLLMANN
AND RICHARD LUKSCH



INTERIOR

DESIGNED BY PROFESSOR JOSEF HOLLMANN



TEA ROOM

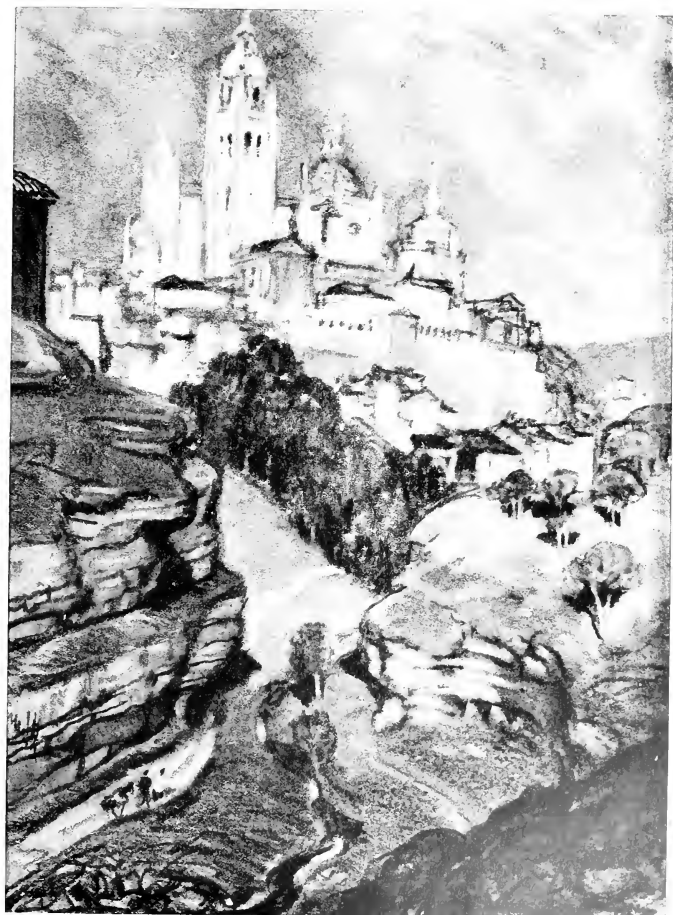
DESIGNED BY LEOPOLD BAUER

Dusseldorf played in the development of German painting in the nineteenth century. Even now the Academy of that city is one of the most important in Europe, and from it go forth very many students who, even if they are not original geniuses, have at least mastered the rudiments of their profession and have learnt how to draw. It is especially noteworthy, moreover, that in spite of the near neighbourhood of Dusseldorf to England, France, and Belgium, its school has retained its individuality, and has never been affected by the modern revolution in colouring, which has been the most noteworthy feature of the painting of the present day. The chief aim of modern painters is, indeed, to express faithfully in colour, with the aid of all the new technical skill recently acquired, the very impressions received by their trained eyesight and highly sensitive nerves. Of this kind of interpretation of nature there is nothing to be seen in Dusseldorf. Italy is the promised land of the artists who aspire to it, and the colouring of its landscapes has been transferred to German canvases. Sweet faced Madonnas and scenes of family life, treated in the style of the old masters, are very popular. Genre pictures, anecdotal subjects, portraits painted with great technical skill but which betray the weariness of their

creators, also abound; but there is, alas! nothing to justify a hope that all this industry and facility will result in the development of any very great talent. The old doom which has so often overtaken a school with very strong traditions of the past has fallen upon that now under notice; but at the recent exhibition there were some few works worthy of special examination, combining as they did the characteristics of the Dusseldorf School with a certain marked individuality of their own.

W. F.

DRESDEN.—The accompanying illustrations show a few specimens of the "Dresden toys"—a new departure which, to a certain degree, returns to old-time principles and usages. Pedagogically speaking, much is to be said against the modern toys, that carry copying too far, and offer almost exact reduced facsimiles of the objects of nature. I believe the inventors and makers of animals with real fur, and walking or speaking dolls, have, while they were producing these marvels of skill, kept their own delight more in view than the wishes and demands of the little ones for whom ostensibly they are working. Almost all our toys nowadays are not to be





played with, only to be looked at. For one thing, the workmanship throughout is too delicate and involved. If all the toys of the little Russian princesses were of a kind with the dolls that President Loubet gave them in the name of the French Government, each costing over fr. 2,000, they are much to be pitied, for I believe they can get very little enjoyment out of them.

The idea underlying the "Dresden toys" is to give children something substantial, that stands being played with, and which need not be carefully handled. As far as young children are concerned, thorough likeness to nature is a waste of energy. They cannot grasp and appreciate it. Their sense of sight and of touch is not yet sufficiently developed.

More than this, it is not only a waste of energy, it may be even detrimental to their development. If they are presented with some object that offers them only the general lines upon which nature runs, so to say, it will encourage their imagination to finish the image set before them; whereas an elaborate toy will leave their faculties wholly dormant. We generally find that children, especially small ones, will cling to some awkward, simple toy



DRESDEN TOY

DESIGNED BY URBAN

after scores of "beautiful, lifelike" ones have been laid aside in a few days.

Simple toys have always been obtainable, and are still, in little country shops and out-of-the-way places. But with them simplicity meant imperfection and awkwardness. In the case of the "Dresden toys" simplicity means marvellous skill. All



DRESDEN TOYS

DESIGNED BY URBAN

the animals of "the woods" are exquisite plane projections: not only the forms, but also the motion of each beast is admirably suggested. The same must be said of the jolly dachshund, every characteristic of which this grotesque toy preserves with the touch of a master-hand. H. W. S.

PARIS.—The Exhibition of the French Water-Colour Society seems to me less interesting than those of past years. It is, at any rate, quite certain that this Exhibition, the twenty-fifth, includes several quite second-rate works, which I will pass over in silence. I will at once turn to the five pictures (two of them are already known to the readers of *THE STUDIO*) by Gaston La Touche, a real conjuror with colour, whom M. Guirand de Scevola imitates, on these very walls, with but little originality. M. Jeannot is always refined in his feeling for a modern interior, and some of his female figures are as good as M. Helleu's best work. M. Paul Rossert sends some landscapes from the South, and a *Sea Port* of remarkable breadth, in which he shows himself faithful to the true conception of water-colour painting. Jean Geoffroy is an emotional painter of child life in Belleville and Montmartre; and we may note M. Zuber's delicate and luminous work.

The collection of works by the artists of Lorraine

now on view in the Pavillon de Marsan, consisting of pictures and decorative art executed during the last ten years, proves once more the vitality and originality of the school. We see more clearly than ever what are the general principles which guide this group of artists, otherwise so dissimilar, while among them are some of the most distinguished individualities of the day. We cannot of course notice all the works exhibited, but we may point out how various they are in kind and style. Thus we have furniture by Gallé, as usual, elegant and quite peculiar; Majorelle gives us large schemes for decoration, very simple in form and faultless in line treatment; Vallin and Gaultier show great spirit and power; M. Prouvé has two large glass cases full of bindings done by him since the time when he worked with the lamented C. Martin: they show this fine artist's progress in his elaboration of harmonious and decorative effects. Among the more important specimens are three bindings executed for the "Contes de Flaubert." His gifts as a sculptor are also displayed in the two panels in high relief, done for the People's House at Nancy, while as a painter, akin to Rubens and Delacroix, he makes a brilliant show with a large decorative work. Some other bindings by M. Gruber and M. Wiener are no less worthy of examination, as is also M. Hestaux's inlaid work. M. Courteix, partly in collaboration with M. Prouvé and partly independently of him, has produced some fine and exquisite lace. M. Bussiére contri-





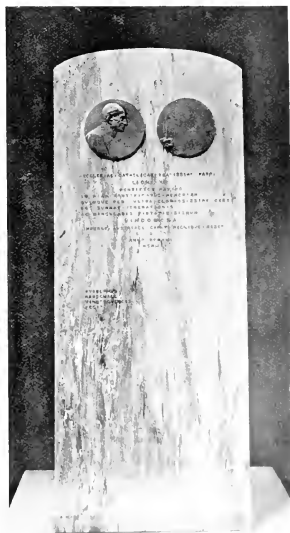
"DAME D'HONNEUR DE L'IMPÉRATRICE"
BY DE LA NÉZIÈRE

butes sculpture, M. Friant some pictures, and M. Fridrich—one of the most versatile of this talented group—exhibits stuffs, velvets, and wall-papers of interesting design and admirable workmanship. The whole impression of this exhibition is that no town in France could send to the front so powerful a company of artists and craftsmen.

The Exhibition of the "Orientalists," though badly favoured by the gloomy galleries of the Grand Palais, has brought to light some quite new talent. We noted more particularly the paintings of an English artist in Egypt, Mr. Fitzgerald. He has very faithfully reproduced the scorching noon-tide of the Desert and the purple evening light of the Nile valley. Another newcomer, M. Dagnae-Rivière, whose rough singularity does not displease us, deserves special mention. Each of the painters here seen has his own favourite district. M. Dinet

loves Tunisia; M. Lévy-Dhurmer takes Southern Spain and the Barbary Coast; M. Buffet affects Abyssinia. M. Fraipont and M. de la Nézière have wandered in Siam and China, and the latter has brought from the furthest East a quantity of very characteristic and most interesting studies, which M. Bénédite has thought worthy of acceptance by the Luxembourg Museum.

In Silberberg's Gallery a set of very clever artists afford us a really high-class exhibition. Mlle Clémentine Dufau is one of the most marked personalities of modern French art. Alternately influenced by Besnard and Raffaelli, she has nevertheless certain qualities all her own. Her *Portrait*, her views of *Saint Cloud*, her *Flowers*, are full of atmosphere. She plays with light most skilfully, and her *Types from Granada* are firmly and correctly drawn. A perfect gem of colour is her



THE CITY OF VIENNA JUBILEE
PRESENT TO THE CITY
(See *Travels & Sketches*)

BY RUDOLF
MARKS HALL



THE EMPEROR OF AUSTRIA'S JUBILEE OFFERING TO THE POPE

BY RUDOLF MARSHALL

little water colour drawing of *The Tagus at Toledo*, glowing with vivid heat. More resolutely realistic and less poetically apprehended are the pictures in which M. Besson and M. Adler, both men of sterling talent, represent rustic life and interiors. In this last class of subjects M. Morisset often seen to advantage in the exhibitions of the Société Nationale. M. Jean Pierre, and M. Synave, though below the level of the artists above mentioned, give proof of many admirable qualities, the progress of which will be watched with interest. I also found much to admire in the sculpture by M. Roger Lemaire, and M. L. Laporte. It is a work of applied art.

H. I.



MEDALLION OF THE POPE

BY RUDOLF MARSHALL

VIENNA.—It is rare that one has the opportunity of seeing two such noble works of art as those made by the young Viennese sculptor and medallist, Rudolf Marschall, for the Emperor of Austria and the City of Vienna as their offerings to the Pope on his triple Jubilee as Pope, bishop, and priest. That given by the Emperor, *The Good Shepherd*, is 65 cm. long and 31 high, and is made of gold somewhat reddish in tone. The figure of the Saviour, with the long simple robe, shows manly dignity and power. The hands and feet are beautiful in form and execution, and in the whole there is something very inspiring. At the Saviour's feet are a ram, three sheep and a lamb. There is such simplicity, such an absence of anything like banality, that all our thought and attention are concentrated on the chief figure—on the Saviour. The stela upon which it rests is of African marble of rare kind and colour, the first that has been used for such purposes in Vienna. Mr. Marschall had to seek long before finding the particular red violet shades in the marble he had determined on for his pedestal, and the block out of which this, and that also for the medallions, was cut, was on the outside pure white. In these stelae the tones play among one another, from creamy violet to the dark tones, and from pale to dark red violet, thus harmonising with the red gold. On the socle is the artist's signature in Latin, "*Rudolphus Marschall Vindobonensis fecit*," while it bears an inscription in Latin, "From Francis Josef I, Kaiser of Austria, Apostolic King of Hungary." The Pope sat for the medallion to Mr. Marschall, who has managed to catch just the right expression and the peculiarities of his features. The reverse of the medal is very simple, but also very finely chiselled, and represents a landscape of the Eternal City, the dome of St. Peter's rising in the background from the long horizontal line. In the foreground is a rock from which three palms rise, sending out their broad leaves to the heavens. The stela to which the medallions are fixed is 162 cm. high. Both these works of art are worthy of the places they have in the Vatican library—places which Mr. Marschall himself chose with the permission of the Pope.

A. S. L.

REVIEWS.

Jean Goujon. By REGINALD LISTER. (London: Duckworth & Co.) £2 2s. net, or Édition de Luxe £5 5s. net.—As is well pointed out by the learned Librarian of the House of Lords in his preface to

this beautiful volume, that cannot fail to interest all students of art, one of the most noteworthy characteristics of the Renaissance was the restoration of the human figure to the position it held amongst the Greeks, as the highest form of beauty. In this restoration Jean Goujon undoubtedly took a very great share, and his sculptures for the world-famous *Fountain of Diana*, designed for the Château at Anet, but now in the Louvre, where much of its original effect is lost; those for the *Fontaine des Innocents*, with the bas-reliefs of the Screen of St. Germain l'Auxerrois, show, with much original invention, considerable Greek feeling. Constantly employed by Diane de Poitiers, who, in spite of her many faults, was acknowledged to be the most beautiful woman of her day, the French sculptor owed much of his inspiration to her, and whether it be true or not that she often posed for him, he no doubt worked her face and features into many of his compositions. The illustrations in this, the first satisfactory monograph on Jean Goujon that has appeared in English, includes, in addition to numerous photogravures after his work, one of the unique *Portrait of Diane* owned by Earl Spencer and wrongly attributed to Janet, in which the coldly chaste yet haunting beauty of the woman who despotically ruled France for twelve years is rendered with surpassing skill. Above the head is inscribed the favourite, but here singularly inappropriate, text of her royal lover, "*Comme le cerf braie après le decours des eaux, ainsi braie mon âme après Toy, O Dieu*," a strange example of the manners of a time when there seemed nothing incongruous in the blending of the initials of the king and of his mistress, even in the royal chapels.

Scottish History and Life. Edited by JAMES PATON, F.L.S. (Glasgow: Maclehose & Sons.) £2 2s. net.—Although primarily a joint memorial, with the companion volume on "Nineteenth Century Art," of the Glasgow Exhibition of 1901, this beautifully illustrated book is far more than that. It is a deeply interesting history of the inner life of the sturdy people of Scotland, as reflected, in the first place, in what may be called the accidental relics of the past, such as pre-historic remains; and, in the second, in the jealously guarded heirlooms handed down from generation to generation, or preserved in public museums, the value of which has been recognised from the first. In choosing collaborators to aid him in dealing with the vast mass of material accumulated for a short time on a rare occasion, the editor has shown very considerable

judgment; and, although each is complete in itself, the various essays by Dr. Anderson, Dr. Fleming, and other well-known writers on pre-historic remains, early and mediæval history, etc., form a consecutive narrative, each leading up naturally to the next. The fine full-page plates include a photographure of the quaint Darnley Cenotaph from Holyrood, and the celebrated Ruthwell Cross of Dumfries, each of the four exquisitely sculptured sides being given; with a thoroughly representative series of well-known portraits, whilst interspersed in the text are hundreds of minor illustrations, beginning with survivals of the Stone age and ending with a portrait of Lockhart by Maclise. Under the head of "Aspects of Scottish Life," the editor himself and Mr. Robert Renwick discourse pleasantly on Scottish Burghs and Guilds, giving several fac-similes of their Charters and Seals. Deer Stalking, Fishing and Falconry, as practised in the remote and the near past, are described by Sir Herbert Maxwell; the various phases of Archery, Golf, and Curling are traced with sympathetic pen by Mr. Kerr; the Scottish Universities are reviewed by Dr. Murray. In a word, no single aspect of social or public life is omitted in a work of permanent value, which certainly ought to find a place on the bookshelves of every Scotsman.

Jeanne d'Arc. Edited by T. Douglas Murray. (London: Heinemann.) 15s. net. So long as there remains a spark of true chivalry in modern times the tragic story of the martyred Maid of Orleans will exercise an irresistible fascination over the imagination. Her early life, her public career, and her condemnation to death have been subjected for many generations to every variety of criticism, yet the various problems they present have never yet been finally solved. In the deeply-interesting volume, enriched with contemporary portraits and other illustrations, issued by Mr. Heinemann there is no attempt at any new or original criticism of Jeanne d'Arc. This very reserve, however, adds greatly to the value of its contents, which are thus left to stand on their own merits. They consist of excellent translations of all the documents connected with the three celebrated trials, the so called Lapse, the Relapse, and the Rehabilitation, ordered twenty-five years after the death of the Maid by Pope Calixtus. The official Latin text of the last trial, which proved beyond a doubt the innocence of the accused, is now for the first time rendered faithfully into English, and will be found of infinite service to the

student alike of history or of humanity; for, as Mr. Murray justly remarks, the decree of the Pope has added a true romance to human story. "In all that we know of the world's great ones," he adds, "we can find no parallel for the Maid of Domremy."

Encyclopædia Britannica. Edited by Sir DONALD MACKENZIE WALLACE, ARTHUR T. HADLEY, LL.D., and HUGH CHISHOLM. Vols. XXXI. and XXXII. (London: Adam & Charles Black and "The Times.")—The articles of particular interest to artists and art lovers in these two volumes—the seventh and eighth of the new series, and the thirty-first and thirty-second of the complete work—are "Mosaic," by Sir W. B. Richmond; "Mural Decoration," by Walter Crane; "Illustrated Journalism," by Clement K. Shorter; "Medals," by M. H. Spielmann; "Ornament," by Lewis F. Day; "Pastel," by M. H. Spielmann; "Pigments," by Professor A. H. Church; "Portraiture," by Sir George Reid; "Pottery and Porcelain," by William Burton, C.B.; "Puits de Chavannes," by Henri Frantz; "Dante Gabriel Rossetti," by F. G. Stevens; "Ruskin," by Frederic Harrison; "Schools of Painting," by M. H. Spielmann, Léonce Bénédict, Fernand Khnopff, Richard Muther, and Professor J. C. Van Dyke; and "Sculpture," by M. H. Spielmann, Léonce Bénédict, and Rupert Hughes. There are also interesting and well-informed articles on "Théodore Rousseau," by D. C. Thomson; "Auguste Rodin," "Briton Rivière," "Sir W. B. Richmond," "Sir George Reid," "Giovanni Segantini," by Henri Frantz; "Karl von Piloty," "John Pettie," "John Loughborough Pearson," "Sir Noel Paton," "Alphonse de Neuville," "Munkacsy," "W. Q. Orchardson," and "Sir E. J. Poynter."

A Hamlet in Old Hampshire. By ANNA LEA MERRITT. (London: Kegan Paul & Co.) 6s. net.—All who complain of the dullness of the country or moan over the loneliness of single life, should read this brightly-written record of the years spent by the author in a remote village of Hampshire, with no companions but her dog and the wild birds she taught to love her. Full of wit and pathos, these essays are evidently records of actual experiences, actual conversations held, yet they are written with such fine tact that the most sensitive reader who recognises his or her own portrait would find it difficult to take offence. The chapters on "My Garden," "My Neighbours," and "Hidden Treasure" are perhaps the most fascinating—the last especially, with its story of a broken spirit healed and resignation won, after strenuous struggle and

rebellion, teaches a lesson hard indeed to learn. The numerous illustrations, from the author's own hand, unfortunately scarcely rise above the level of the commonplace, though they are no doubt of interest to herself as mementoes of a restful time.

French Engravers and Draughtsmen of the Eighteenth Century. By LADY DILKE. (London: Bell & Sons.) 28s. net.—The new volume by Lady Dilke on the engravers and draughtsmen of the century she has made so peculiarly her own in the course of many years of arduous study, will, if possible, take even higher rank than its predecessors, as a masterly and exhaustive *résumé* of all that is known on the subject of which it treats. It appeals indeed to an even wider public than do the volumes on painting, sculpture, architecture, and furniture; for in the very nature of things the connoisseurs who collect engravings are far more numerous than those who make it their business to accumulate works of art of any other kind. Moreover in judging of a print far more guidance is needed than in assessing the value, for instance, of a piece of furniture or a painting; so that the numerous illustrations with which Lady Dilke's text is illuminated, and which include examples of every variety of style reproduced with infinite care, form a perfect storehouse of information to the student. As in her books on the painters and sculptors, and in that on furniture and decoration, Lady Dilke has managed to give a personal and individual character to every section of her narrative, selecting in each case some typical personality and grouping about him his collaborateurs, patrons, and friends. Lady Dilke speaks of this new volume as the last of her long series, but she has not really even now exhausted the period, and it is to be hoped that she may yet resume her pen to review the characteristic French *bric-à-brac* of the eighteenth century, such as the snuff-boxes, fans, walking-sticks, etc., that reflect even more distinctly than pictorial or plastic art the passing phases of fashion so significant of the years preceding the great upheaval of the Revolution.

Die Oesterreiche Kunst des XIX. Jahrhunderts (Austrian Art in the 19th Century). By LUDWIG HEVESI. (Leipzig: E. A. Seeman.)—Mr. Hevesi modestly calls his book an "attempt," but it is something more than this, for we have at once a graphic and fairly exhaustive history of the struggle for freedom in art in Austria, Poland, Bohemia, etc. It is very interesting to note that, simultaneously with the Pre-Raphaelite movement in England, a similar movement was taking place in Austria, but, owing to political condi-

tions, the artists were not able to throw off the thralls which held them bound as soon as did their brethren in England. Mr. Hevesi has the advantage of having lived through the changes of the last forty years and of being in sympathy with them, so that he is able to describe what he himself has seen. He treats of the different branches of art, and shows that the Empire style, far from being the immediate forerunner of the modern, had in its turn produced what is known as the Biedermaier, having a special artistic form arising out of these qualities, and that it is from this Biedermaier that the present style has evolved itself, and in spite of travels and study in foreign lands and the coming of foreign architects Austrian art has retained its originality. Most fascinating is the history of art during the reign of Franz Josef, who, himself no mean artist, from his youth has helped, not only with personal encouragement but with his private purse, to bring art forward; and others, such as Counts Hans Wilczek and Karl Lanckorowski and the late Nicolas Dumba, have followed in their Emperor's steps. There is no branch of art forgotten in this clever and fascinating work. The book is very well got up, and the illustrations—which are profuse—are good and well chosen. The cover was especially designed by Kolo Moser.

In Flora's Realm. By EDWARD SHEP, F.L.S. (London: Nelson & Sons.)—Reverting to the now old-fashioned "Sandford-and-Merton" style, a favourite uncle of the little girl who is the heroine of this book induces her to absorb a good deal of information under the impression that she is playing a game of her own invention. "Flora's Realm" is an old garden, and in it she learns all about the flowers growing in it and their wild relations. Illustrated with coloured plates of groups of flowers and text illustrations of leaves, buds, etc., the book will make a charming gift for boys or girls; and in it the secrets of plant-growth are revealed in language that any intelligent child can readily understand.

Neue Lichtbild Studien. By FREDERICK ENKE. (Stuttgart.)—These forty photographs, taken direct from nature—amongst which the *Old Woman sitting against a background of Flowers*, *Moonlight at Lindau*, the *Return from Work*, and *Evening Light* are perhaps the best—show that Herr Enke is no mere craftsman, but has real art feeling for the beautiful fleeting effects he has so skillfully caught.

Juda. By BORRIES-FREIHERF VON MÜNDEHAUSEN. Illustrated by E. M. LILKEN. (Berlin: Lattmann.) That Germany has of late years made great strides in æsthetic culture, especially

in the direction of applied art, cannot be denied; but it is equally true that she still remains lamentably behind the rest of Europe in the decorative illustration of books. The designs interspersed in the text of Freiherr von Münchhausen's poems, the keynote of which is melancholy, though they are well-drawn and full of character, are greatly wanting in beauty, and the sharply defined outlines against the heavy masses of black are far from pleasing. Some of the borders to the pages are, however, charming, especially those with a floral motive; but the one with the heads of typical Jews has a very unsatisfactory effect, and the symbolical candlestick of the frontispiece has eight instead of seven branches.

Around du Lac Léman. By GUILLAUME FATIO. With Illustrations by FREDERIC BOISSONNAIS. (Geneva).—Some twenty years ago a book of this description would have appealed to a comparatively small circle of readers, but the greatly increased facilities of travel in the present day have added largely to the numbers of those able to appreciate its merits. M. Fatio is a man of wide culture, well-known as a writer, and in this new work he gives a very graphic account of a most enjoyable trip round the Lake of Geneva, supplementing his own experiences by an historic account of all the places visited, and by many fine photographs taken by M. Boissonnais, the whole giving a very vivid picture of what is still one of the most beautiful districts in Europe.

Die Ausstellung der Darmstadter Künstler Kolonie. (Darmstadt: Alexander Koch.)—Contrasted with illustrated Catalogues, such as those of the National Portrait Gallery and the Fitz-William Museum at Cambridge, with the beautifully-got-up mementoes of ephemeral exhibitions, such as the two volumes recently issued by Messrs. Maclehose, of Glasgow,* this *Document Deutscher Kunst* appears heavy and uninteresting. It contains, it is true, a great variety of information, and reproductions of all sorts and conditions of art work; but it resembles too much a collection of trade advertisements, for the editor has not exercised sufficient care in selection, and seems to have feared to give offence by the exclusion of inferior work. The masterpieces of such men as Ludwig Hach, Paul Burck, J. M. Olbrich, and Hans Christiansen might well have been accorded more space, by the omission of such painful examples of bad taste as the series of designs for a tavern wine-list and certain uninteresting Interiors with their commonplace furniture.

* See also *Contemporary Art and Society: Life and History*.

The Book of Romance. Edited by ANDREW LANG. (London: Longmans, Green & Co.).—In his preface to this well-selected collection of Old World Romances the scholarly editor gives a very interesting explanation of the evolution of popular legend, quoting in confirmation of his conclusions a quaint negro story called "Dicey and Orpus," which might well have been founded on the classic myth of Orpheus and Eurydice, although it undoubtedly originated in Dixie Land. The various stories in the book itself are very graphically told, and the illustrations by Mr. Henry Ford are poetic in feeling. The coloured plates of "Arthur meeting the Lady of the Lake," and "Sir Launcelot bringing Guinevere to Arthur" are especially fine, and many of the black-and-white designs are almost epic in their combined dignity and simplicity. "Gareth and Lynette," "Elaine tying her sleeve round Sir Launcelot's helmet," and "Roland winding his Horn in the Valley of Roncesvalles" are very noteworthy renderings of typical incidents; but the "Merlin and Vivien" is poor, and the story it illustrates would have been better omitted in a book for young people.

Architecture, Industry, and Wealth. Collected Papers. By WILLIAM MORRIS. (London: Longmans, Green & Co.) Price 6s. net.—Mr. William Morris wrote English of so charming a kind that one can read him with pleasure, even when one has least patience with his dogmatism and his somewhat querulous method of controversy. There is a great deal of Socialism in these collected papers, and the conclusion which we are invited to draw from them is that, until we have Socialism, we shall have no real art. We shall not attempt here to discuss a theory round which quite a literature has already grown. The subject has become more than a little tiresome, though Mr. William Morris nearly always saved it from being tedious by the gift of terse and nervous prose to which we have already alluded. Mr. Morris was not one of those who ostentatiously flaunted the flag of style, but it was natural to him to write simple and graphic, and therefore valuable, English. When Mr. Morris writes of the techniques of various arts and crafts, his immense personal experience entitles him to be listened to as one having authority. When he theorises, the case is different. So emphatic and enthusiastic was his nature, that, in argument, he displays anything but a sweet reasonableness. On p. 211 there is an allusion to the Law Courts in the Strand. They are described as "reasonable and beautiful." If it were not for the context one would assume that this was a touch of sarcasm.

Awards in "The Studio" Prize Competitions

On page 3 the Church of St. Peter at Rome is described as the "ugliest of the buildings raised in Europe before the nineteenth century." As if this were not enough, we read of it a few lines further on as the church which "still curses the mightiest city of the world." The present volume contains much like extravagant denunciation. The most interesting of the papers to us is that entitled "The Influence of Building Materials upon Architecture," and that "On the External Coverings of Roofs." We note with profound approval that the bad roof-coverings include "milled lead, mechanically-made tiles, Welsh blue slates (one of the greatest curses of the age), and corrugated galvanised iron and zinc (now spreading like a pestilence over the country)." Here we are heart and soul with Mr. William Morris's "best bad language."

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXXVI.)

DESIGN FOR A CLOTH BINDING
OF AN ILLUSTRATED EDITION OF
SHAKESPEARE'S WORKS.

The FIRST PRIZE (*Five Guineas*) has been awarded to *Southern Star* (Florence Broome, "Pendarvis," Combermere Road, St. Leonards-on-Sea).

The SECOND PRIZE (*Three Guineas*) to *Mac* (George Mackintosh, 6 Park Avenue, Dundee, N.B.).

Honourable Mention: *Toustan* (J. A. Cotes); *Curlew* (L. G. Bird); *Octavia* (Fanny Pickering); *Doric* (G. W. Mason); *Kris* (Christine Gregory); *Eager* (Miss G. Winter); *Tony* (H. G. Gawthorn); *Nid* (Enid L. Rouse); *Pirate* (G. S. Brown); *Flying Fish* (Lilian Rusbridge); *Rowan* (Beatrice Herdman); *Imaida* (W. H. Wilke); *Chelvie* (H. L. Vahey).

(A XXXIX.)

DESIGN FOR A MANTELPIECE.

The FIRST PRIZE (*Three Guineas*) has been won by *Castle Grey* (Francis E. J. Oatley, 70 Locksbrook Road, Lower Weston, Bath).

The SECOND PRIZE (*Two Guineas*), by *Fire* (M. Hergesell, 1. Stubenring 3, Vienna).

Honourable Mention: *Craftsman* (George Wilson); *Severity* (John Ednie); *Nova* (W. C. Dixon); *Eva* (E. van Averbeke, Antwerp); and *Quag* (H. G. Lidstone).

(C XXIX.)

A COTTAGE INTERIOR.

The FIRST PRIZE (*One Guinea*) is awarded to *Mask* (Thomas Kent, Albert Square, Kirkwall).

The SECOND PRIZE (*Half-a-Guinea*), to *Resugga* (Mrs. H. McL. Hutchison, 8 Baring Crescent, Exeter).

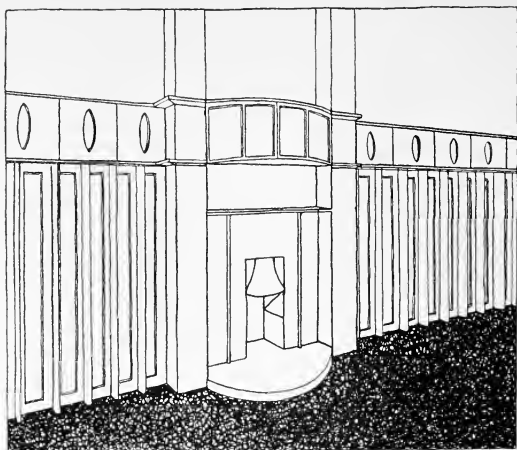
Honourable Mention: *Brer Rabbit* (Bernard Moore); *Nomad* (E. Frechon); *Brittany* (coupon missing); *Lux* (Dr. Cecil Shaw); *No Trumps* (Miss M. Noble); and *Rainbowe* (C. E. Wanless).



FIRST PRIZE (COMP. A XXXIX.)

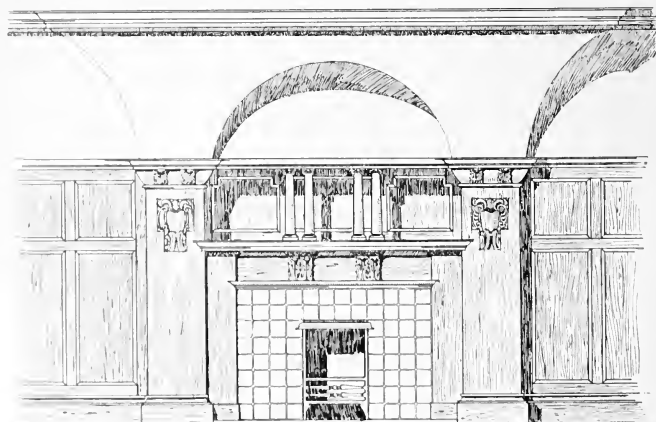
"CASTLE GREY"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. A XXXIX)

“FIRE”



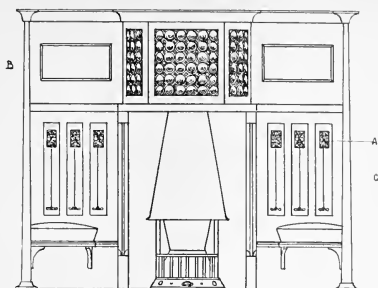
MENTION (COMP. A XXXIX)

“QU’AG”

Awards in "The Studio" Prize Competitions

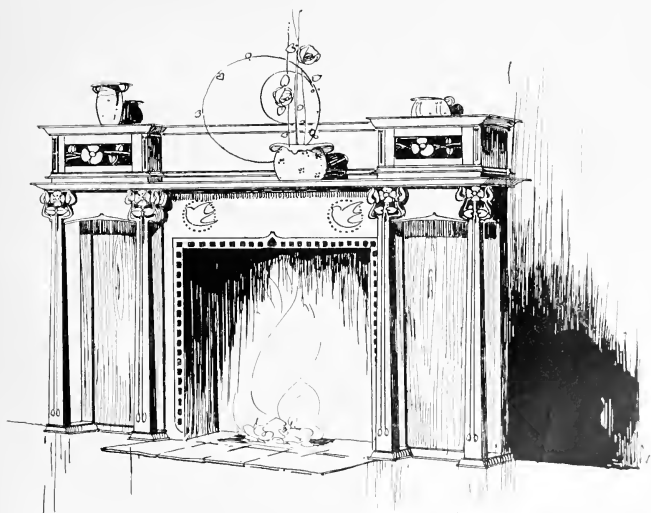
DINING ROOM MANTEL

TO BE MADE IN
FURIED OAK —
WITH —
CARVED PANELS —
LEAD LIGHTS
IN CUPBOARD
COPPER —
INTERIOR —
SEATS —
UPHOLSTERED
IN RED —
LEATHER —



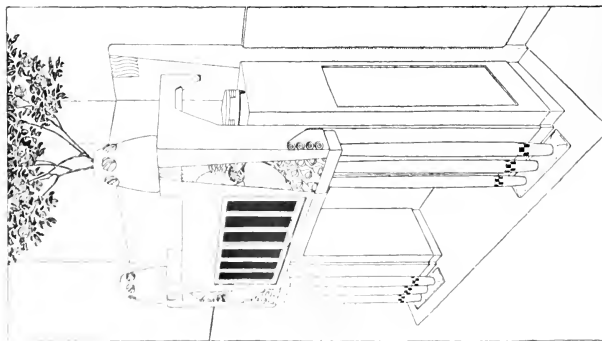
HON. MENTION (COMP. A XXXIX)

"NOVA"



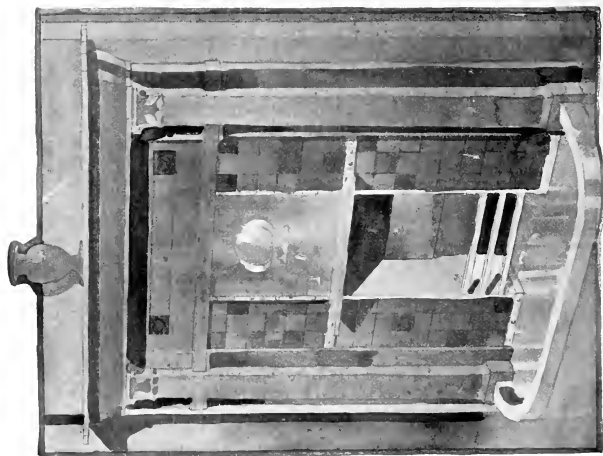
HON. MENTION (COMP. A XXXIX)

"EVERITA"



HON. MENTION (COMP. A XXXIX)

¹³ EVA



HON. MENTION (COMP. A XXXIX)

¹⁹ CRAFTSMAN



FIRST PRIZE (COMP.
C XXIX) BY "MASK"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. C. XXIX)

"RESUGGA"



THIRD PRIZE (COMP. C. XXX)

"NOMAD"



HON. MENTION (C. XXI)

"IRER RAUJI"



HON. MENTION (C. XXI)

"BRITANNY"

THE LAY FIGURE: SUBJECT
IN ART.

"Yes," continued the Critic, "the problem of art as a bread-winning profession is easy to state and very difficult to solve. The public—and in speaking of the public I include the great majority of picture buyers—the public, I say, sees only the surface of art, and is therefore firm in the belief that the chief function of art is to find subjects that give immediate pleasure to casual frequenters of the exhibitions. The public not only wishes to be amused, but insists that the amusement be unaccompanied by any strong appeal to the mind and the imagination. And this, I think, is quite reasonable, for art is nothing more than a relaxation to the public—an interlude of light pleasure in the gathering agitations of life. But when a man gives the whole of his time to art, thinks of it constantly and makes it his profession, he is apt to talk of the public with a contempt which is not justified, believing that the object of all his study should attract a more serious general recognition than it receives at the present time. Yet somehow, for his own part, he is seldom interested at all in the life-callings of other people. He not only stays in his own garden and cultivates it, but expects too much sympathy and encouragement whilst he is thus engaged. Indeed, he is often outraged in his feelings because his neighbours are so much occupied in their own gardens that they scarcely notice the different and rare flowers which he grows in his patch of ground."

"You mean, I suppose," said the Journalist, "that art is a profession in which men are isolated by temperament and by training; and hence they must work for their profession without losing heart if they earn few home comforts?"

"I mean that and something more," replied the Critic. "Every one of us, it is clear, does what he can in the general scramble for existence, and must accept the rewards which his talents win for him. He may grumble, but grumbling does not better his lot, and is therefore a waste of energy. In this respect artists are not isolated from the rank and file of strugglers in other callings and professions. Nor do I think that they could feel their isolation in other respects if they accepted as inevitable the difference between their views in art and those which the public has. But they are told by their admirers that their gifts are misunderstood and undervalued, and this flattery is seasoned with some well-earned rebuke at the ignorance of the public and the mere ambitions of a commercial time. Infinite

harm is done in this way, for its tendency is to make an artist feel ill-used and at variance with his age and generation."

"Good!" cried the Man with the Briar Pipe. "But, my friend, common-sense seems to be a rare thing among the writers on artistic subjects. I read what the good fellows have to say, and I gather from them that it is something of a crime not to be a connoisseur. If I confess that I know nothing of medicine, nothing of surgery, nothing of law, nothing of many forms of business and commerce, I still keep my poor reputation as a man of quite ordinary intelligence; but if I admit that many kinds of art leave me cold, being beyond my understanding, the critics raise their brows and treat me as a fool. Several have quarrelled with me because I told them that Birket Foster, whether little or great in his profession, managed to paint his way into the hearts of the English people. They became very indignant with me, and angrily drew my attention to the mere prettiness of Foster's subjects and the triviality of his stippled technique. But criticisms do not get rid of facts. The English people love Foster; and surely there is room in art for work of all kinds!"

"No doubt," said the Reviewer; "yet I have a great sympathy for those who are intolerant in their views on art. I recognise, you see, that such intolerance is a form of determination backed by strong convictions. But for it the arts in the nineteenth century would not have extended their range of subject in such an astonishing manner. When I think of the immense provinces won to art by the path-finders of the last century—won, remember, in the face of immense opposition—I cannot but believe that the nineteenth century will be looked upon in ages to come as among the most remarkable in the art history of the world. Many an artist died in defence of his chosen subjects, and such courage as that must be accompanied by intolerance. A man must pit his judgment and his faith against all-comers, and triumph at last through sheer force of egotism assisted by great ability. Of that we may be sure. And we may be certain also that subject in art, the cause of all the heroic self-assertion, is not to be separated from colour, technique, design and style, for these things form part of a man's conception of his subject-matter; they express it, they complete it, they lift it into art."

"The public can't be expected to understand that," remarked the Critic, "for nothing but a long education in art enables a man to appreciate the technique and the 'bones' apart."

THE LAY FIGURE.



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